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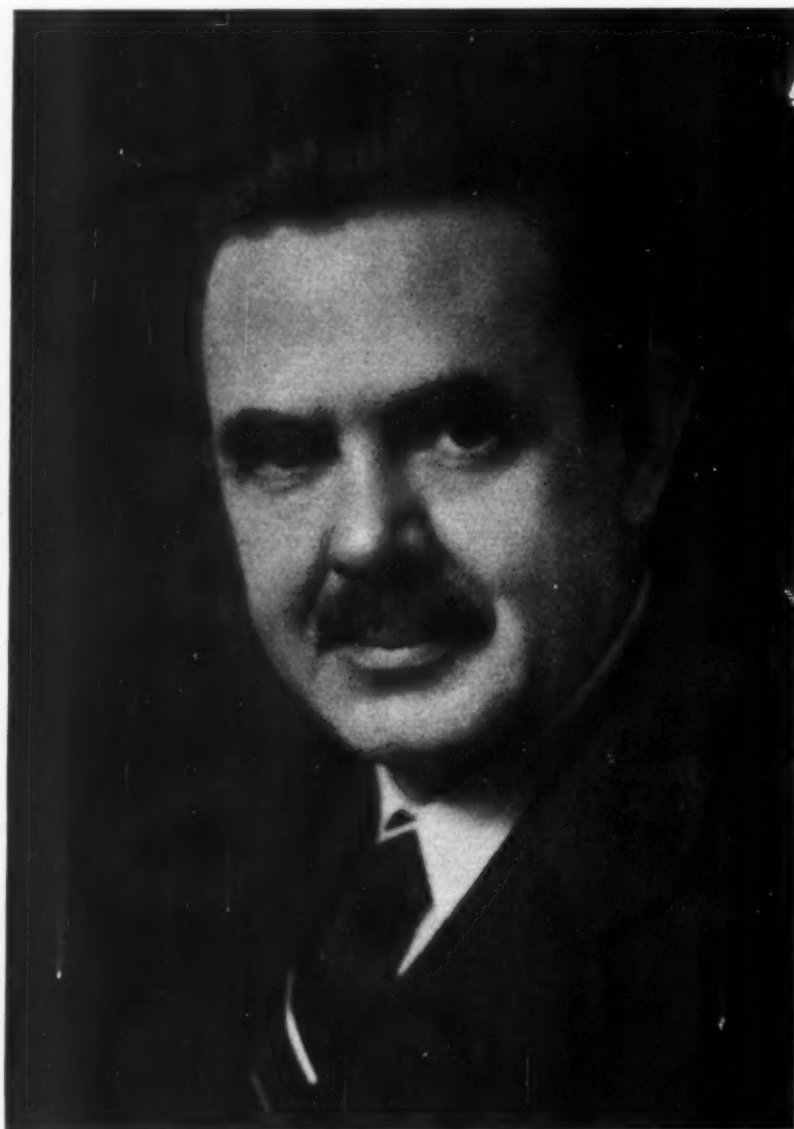
A Salute, 1838-1938

THE FIRST HUNDRED YEARS of music study in the public schools of the United States is drawing to a close. Fullest recognition has been given this centenary at the meeting of the National Conference at St. Louis in the plans of President Maddy and his committees to construct a program which will display, as completely as possible within a brief week's time, the impressive achievements of our first century, and which will also point the way to further accomplishments in the future.

We are well aware that the deepest effects of musical guidance on our American youth cannot be put on display, since these are embodied in changed and changing attitudes toward music and in growing appreciation of it. But there will be presented a program portraying vocal and instrumental achievements on a scale of magnitude befitting a century of musical progress. The full program is printed in this issue.

Having in mind the vision of Lowell Mason, who believed that music in the schools could affect the character of the people for good, and appreciating the steadfastness with which this belief has been held by those who have followed him, the JOURNAL pays reverent tribute to the spirit of our first century of school music, with mingled feelings of respect, wonder, and admiration, and gratitude for what has been accomplished; and it salutes the spirit of the century now beginning and dedicates this issue and all future issues to helping onward the musical fulfillment toward which our entire history has been moving.

EDWARD B. BIRGE



JOSEPH E. MADDY

President

Music Educators National Conference

1936-1938

New "Highs" at St. Louis

THE SCHOOL orchestra movement as we know it today really started at the St. Joseph convention of the Music Educators National Conference in 1921. At that time the Parsons (Kansas) School Orchestra established new standards in our minds, and, more than that, centered national attention on the fact that it was possible to include orchestra rehearsals in school hours. Those who were present at the St. Joseph demonstration were the ones who received the inspiration and the courage to take steps to initiate similar programs in their home schools.

Only a few years ago the prevailing understanding of attainable standards in high school choral singing was profoundly influenced by the demonstrations given by a cappella choirs at our national meeting in Chicago. The effects of the demonstrations reached all corners of the country—because those who were present to personally hear the singing went home with new ideals, and a new conception of what the schools have a right to expect from their vocal teachers.

There is no question that the benefits made possible through the biennial meetings of the National Conference and the Sectional Conferences reach throughout the field, and are shared to some degree by all who are interested in music education, whether or not they realize it. But the fact is that those who have direct contact through attendance at the meetings are pioneers who lead the way. Those who stay at home lose the equivalent of a year's progress every year they stay at home.

Each of our conferences brings forth new ideals and new levels of attainment—new "highs" for us to emulate and surpass if we can. If we fail to take note of these new trends, we are apt to sink in the mire of oblivion as educators. One may read about this new idea or that new achievement, but he cannot know all there is to learn without *seeing* and *hearing*—and discussing each new trend with those in whom he has confidence.

The St. Louis conference and centennial festival will bring out and dissect many new ideas, new standards and new scientific aids, some of which may have extremely important bearing on the professional future of all of us. Many questions will be answered and the way pointed to securing the answers. How much emphasis should be placed on instrumental music in the grade schools—what have we a right to expect in the performance of grade school instrumentalists? Can some of the faults attributed to contests be eliminated in a competitive festival—and can some of the advantages of the festival be combined with the values of the competitive events? Can chorus, band and orchestra be united artistically in a festival performance? What is the field of opportunity in the development of music in the rural schools? In the community and the home?

What has been accomplished and what more can be accomplished through the use of radio, self-recordings, mechanical pitch measurement, and other recent scientific developments? Will they fit into our work as educators? Are they worth the necessary investment? What about integration—and how does it apply to our work? Can we defend our position in this matter—or do we have a position?

These and many more questions will be answered at St. Louis. You will hear the National Junior Orchestra, the Joliet Elementary School Band, the Maywood Elementary School Orchestra, and you will hear discussions for which the performances of these groups will provide a background. The Missouri State Rural Festival, and the National School Choral Festival, in which the National School Band and Orchestra will participate, are labeled "festival" events—but each serves a special purpose in addition to that of affording edification for Conference members and laymen who will sit in the auditorium. You will secure a new vision of the opportunities available through state-wide coöperation in rural school music development. You will see a national choral competition combined with features which overshadow the competitive elements, but do not detract from their values. The Wagnerian finale of the centennial week will demonstrate a new field of enormous importance with a mass performance combining the National High School Band, National High School Orchestra and nearly thirty high school choruses. You will see and hear festival and educational features similarly combined in musical programs of high standard in the National High School Orchestra and college choir program, and in the National High School Band concert and festival of Missouri bands. Small instrumental ensembles will point the way to high achievements possible in this rapidly developing phase; there will be demonstrations of instrumental and choral work in junior high school and, of course, senior high school—as well as college and post school presentations. And all will be fused with the concurrent clinics, section meetings, and round-table discussions—a week of laboratory experiences.

Then you will be interested in the demonstrations of the various mechanical devices—but they are programmed for other reasons than curiosity value. Indeed, every event on the program is placed there for a purpose—and that purpose, fundamentally, is to give the music educators of America a chance to establish in their minds the new "highs" which will pave the way through their own efforts in their own daily work to further progress in music education.

Joseph E. Maddy

Editorial Round Table

An Army With Banners

THESE ARE DAYS of wars and rumors of wars. Regardless of our attitude toward war, the activities of the embattled armies command our interest, particularly the way in which they coordinate to achieve their objectives. We can also see in their organization a parallel with our own activities, as we too are in a crusade against cultural ignorance, cynicism, poverty of personal resources, and cheapness of taste.

The infantry of our forces is represented by that phase of our work which functions through the room teacher, the singing lesson, the growth in musical love and knowledge brought about through personal participation by every child in musical expression. Not showy, often thought outmoded, handicapped by many deficiencies, when great victories are won it is the infantry and the elementary classroom activities which win them.

The mechanized cavalry may well be our instrumental work, calling for a more talented personnel, smaller numbers, and coordination with the infantry. When highly efficient and well equipped, it often makes gains impossible for the foot troops.

Our appreciation through listening lessons is the music education artillery. With the modern reproducing machines as cannon, culture can be literally fired into the enemy's defences. If the firing is well directed and the projectiles the proper material, such a barrage is of inestimable value. However, because it works out of sight of the target and is unaware of changes taking place on the battleground it often fails to achieve its fullest usefulness, particularly when poorly aimed. In the hands of a teacher who talks the subject to death it may be likened to a gas attack, intensely painful but lacking in decisive results.

Aviation at the front is coming in for skeptical treatment. Too often fliers hit the wrong thing while being very vulnerable at the same time. They may be likened to our very advanced offerings and public performances. Often spectacular, their dashing exploits excite us but candor compels the admission that they capture no territory.

These constitute our combat troops. In addition, we have paralleled the army intelligence department in our research workers and writers. They make it possible for us to proceed intelligently by clarifying the nature of our objectives and enlarging the scope of operations. To all except those who prefer to work in darkness or think in slogans, they are of inestimable value.

Finally there is the S.O.S., the service of supply, including those valuable aides in the Exhibitors Association who make available the necessary instructional materials and equipment. Troops cannot grow food, forge weapons, or manufacture clothing in the front lines. So are we dependent upon the taxpayer as represented by boards of education, superintendents, prin-

cipals, and general public opinion. Move out of reach of these and retreat is inevitable.

It will be recognized that cooperation between all these branches of an army is essential if victory is to result. More battles are lost through dissension, jealousy, and lack of articulation than from any other cause. There is an important lesson here for us.

CHARLES M. DENNIS

National Music Week—May 1 to May 7

THE National Music Week Committee announces that the slogan "Foster Local Music Talent" has again been chosen because of its widespread appeal, as indicated by the several thousand local committees last year. In a recent statement David Sarnoff, chairman of the committee, said:

The keynote selected for 1938 is especially appropriate, inasmuch as the wide attention that the fifteenth annual observance of Music Week is bound to attract should be focused on the constructive purposes inspiring the movement. . . . Music Week is becoming a stock-taking time for each community to appraise its musical resources and note their growth from year to year. . . . Our schools and private teachers are doing such excellent work in bringing out and cultivating the musical activities of American children that it would seem a matter of first importance to provide adequate opportunity for the use of this talent in the afterschool years. Too many of our high school graduates will drop their music when they leave school. The social use of their talent would provide a great enrichment of our lives, as well as a potent cultural influence. It would not compete with professional activities. On the contrary, it would present new opportunities to those who make their living by music and from whose ranks special and supplementary talent would be included. The absence of sufficient opportunity for young people musically interested and musically trained is an unfortunate breach in our music structure, and is one of the situations which Music Week seeks to ameliorate.

The National Music Week Committee includes in its membership representatives of more than twenty leading national organizations, of which the Music Educators National Conference is one. President Roosevelt heads the honorary Committee of Governors, which now includes the chief executives of all states and territories in the Union.

Information and a pamphlet containing suggested activities will be supplied by C. M. Tremaine, Secretary of the Committee, 30 Rockefeller Plaza, Room 620, New York City.

Readers' Guide to the Test Discussion

I WAS WELL aware that my article in the October-November number of the JOURNAL, calling attention to the fact that the Seashore Tests have never been shown to be closely related to general musical talent, left many things unsaid. It is encouraging that there seems interest enough to make it worth while to deal with them. In the following number I am to consider the issues raised so far. As I see them, the most important questions are the following: Is there such a thing as general musical talent? Can we hope to construct tests which will measure it? What do the Seashore Tests measure? Of what use are they in educational guidance? How should they be used? Can a person without special training use them properly?

I would suggest that those interested, if they have not already done so, might read the articles in which these issues are discussed—by Seashore in the December JOURNAL, by Doig and by Kwalwasser (!) in the February number, and by Larson in the current number. Those who are more ambitious might look into Paul Farnsworth's "An Historical Critical and Experimental Study of the Seashore-Kwalwasser Test Battery," [*Genetic Psychology Monographs*, Vol. 9, No. 5, 1931], considered by many to be by far the best summary and appraisal of these tests.

Consideration of these questions has been going on for years in the technical psychological publications, and I am glad to have been instrumental in getting them before the music educators. I am interested that what I said in my former article seemed to so many like news. It is really quite an old story.

JAMES L. MURSELL

The Father of School Music

THE PICTURE on this page is a reproduction of an original photograph owned by Lowell Mason Tilson, head of the music department of Indiana State Teachers College, Terre Haute. Mr. Tilson states that

so far as he knows there is no other autographed photograph of Mr. Mason in existence. The engraving is printed here through the courtesy of *The Teachers College Journal*, in a recent issue of which Mr. Tilson recounts some facts in connection with the history of the photograph that are of especial significance at this time.

When Mr. Mason resigned from the Boston schools, he devoted his time to composing, editing, and carrying on the work of musical conventions in various cities. These conventions were attended by students who were interested in becoming teachers of music, and were the forerunners of the music conservatories of today—and also, in a sense, of the present-day conferences, institutes and clinics. Says Mr. Tilson:

Between 1866 and 1869 Lowell Mason, George F. Root and William Bradbury conducted such a musical convention in Chicago. The writer's father, J. Thomas Tilson, was one of the students at that convention, and it was there that he came into possession of the original of the autographed picture shown here. As a small child I can remember that this picture always hung on the wall of our dining room. After my father died I asked for the picture because I had been named for Mr. Mason. My parents never told me why I had been named for this great man. I learned later through my first music teacher, who had also been a student of Mr. Mason and who was a good friend of my father, that Mr. Mason died seven days before I was born. I remember that a few years later when I attended a summer music school in which this same first teacher of mine was a member of the faculty he introduced me with great gusto to the members of the faculty as Lowell Mason Tilson.



GEORGE F. ROOT, LOWELL MASON AND WILLIAM BRADBURY

From an autographed photograph owned by Lowell Mason Tilson, Indiana State Teachers College, Terre Haute.

What of the Second Hundred Years?

C. A. FULLERTON

Iowa State Teachers College, Cedar Falls

THE MARCH 1936 issue of the JOURNAL carried an article entitled "An Experiment in School Music" in which I set forth my experience in using the phonograph for teaching singing in the rural schools through a period of twenty-two years. By this means, the children were taught to sing a list of songs each year just as they were sung by the recording artists. Rhythmical development was secured through simple physical movements similar to Dalcroze eurhythmics. All of these activities in song and rhythm were standardized by the phonograph. The almost magical results of this phonograph method soon attracted the attention of the public. The singers from the rural schools were assembled into county choruses, and their audiences were charmed at hearing such beautiful singing from so unexpected a source. The fact that tens of thousands of one-room rural school teachers have, through coöperation with the recording artists, brought the beauty of music to the children in their schools by this process naturally arouses the interest of music educators.

Another significant fact is that these rural teachers found the music so interesting and the association with the artists so stimulating that county rural teachers' choruses automatically came into existence.

More astonishing even than the fine singing of these rural children, was their growth in musical skill as shown by the readiness with which they could learn new songs, notwithstanding the fact that no effort had been made to have them learn to read music note by note.

Through the entire period of twenty-two years, the phonograph was used in the Teachers College in the adult classes in beginning music, and its influence in developing the listening attitude and in standardizing the singing of each individual was just as valuable with these classes as with the children.

Before accepting a position in the Teachers College forty years ago, I had spent a year in the University of Chicago as a special student, and, in John Dewey's class, received an impetus along the line of basing educational progress on the experience of the learner that has sent me through all these years with increasing interest; and the inspiration that I received from W. L. Tomlins while singing in his Apollo Club, as well as working in his private studio, has done much to spiritualize music education for me. During all the time I spent in Teachers College I specialized in elementary music and taught beginning classes of adults. This appealed to me as the most inviting field for a study of educational processes in music education. A brief summary of what was undertaken in these classes before and after the phonograph was adopted for daily use,

will be necessary in order that the background of our experiments may be understood.

Forty years ago, we, in common with teachers in general, taught the major scale to beginners, taught them to read music by syllables—*do, re, mi*, etc.—and we added one feature, not so commonly used, that of beating time to the easy exercises and songs. We drilled the students vigorously on reading by note. We mastered the simple elements of theory by the use of time tests, such as writing the major scale in any of the nine common keys in thirty seconds. Practically all of the known devices for drilling students in reading by note were used in these adult classes, and some new ones were devised. Strenuous efforts were made to overcome the tendency to sing in a merely mechanical manner, note by note and measure by measure.

Apart from all of this technical drilling, interest was running high in music itself among the students; we always considered the part of the music period devoted to singing to be a rehearsal. All students were required to take two terms of music; but at the end of the two terms, after mastering what was undertaken and emphasizing singing as well as technical drill, the momentum carried us into a third term, and then a fourth. This interest created more demand for voice teachers and piano teachers, and the music department grew accordingly. In 1903, we gave *The Messiah* with a chorus of 150 voices in the May Festival with the Thomas Orchestra. The same year, two of our glee clubs combined in putting on De Koven's opera *Robin Hood*, and our first glee club of men made a short concert trip.

In the meantime, we had been delighted with the arrival of the *Modern Music Series* which set out to use the song as the basis for sight singing, and we worked diligently to make a success of this plan. We kept in close touch with what was being done in all the summer schools conducted by the various publishing companies; I attended one or more national educational meetings every year, attended the meetings of the Music Educators Conference regularly from its beginning in 1907, visited village schools, city schools, and normal schools extensively, and, in 1908, under the auspices of the National Civic Federation, I went with a group of American teachers to study the schools of Great Britain.

In the summer of 1904, we had Alice Inskeep, of Cedar Rapids, Iowa, as the leading expert in getting the spirit of music into the hearts of a class. In the summer of 1905, we had Nannie Love, of Muncie, Indiana, with us, for she was the outstanding expert, at that time, in bridging the chasm between rote singing and note reading, and also in reclaiming rhythm from the domination of measures and beats. She sketched the

rhythm in circles. In the summer of 1908, we had Alys Bently, of Washington, D. C., the best specialist available in utilizing the natural play spirit of kindergarten and primary children in school music.

In 1907, I made a speech at the first meeting of the Music Educators Conference at Keokuk, Iowa, on "How to Develop Technical Skill in School Music without Sacrificing the Spirit of the Song." In 1909, we completed the *Ten-Step Method* which is a device for mastering the elements of music and developing technical skill, using the song as the basis. The first step is to sing the song, another step is to commit the syllables of the song to memory, the last step is to write the melody on the staff in any key called for. This method, now reduced to nine steps, has been used continuously for twenty-nine years. In 1912, I wrote a paper for a meeting of the National Education Association, in Chicago, on "The Principles of Scientific Management Applied to Teaching Music in the Public Schools," with special stress laid upon eliminating false motions. During all this time, note-by-note reading held its place in our program.

But in 1913, the important thing happened. Like Minerva, the goddess of wisdom, who sprang life sized and fully armed from the head of Jupiter, the Choir Plan sprang from the little phonograph, life sized and fully armed for its task to provide a means by which musical skill should be developed through the use of music itself in a musical atmosphere. The plan was a success the first day it was used; and in the twenty-four years following, it has never failed once when given a fair chance. All of the elements involved in good singing—tone quality, rhythm, diction, intonation, attack and release, phrasing, pronunciation, and interpretation—were included in the first lesson and in every succeeding lesson. The fact that the class got most of this training unconsciously while enjoying the singing of attractive songs, is one of the strongest recommendations for the plan.

We used the same methods with the phonograph in the adult classes in beginning music as we used with the children out in the schools, except for this difference that with the adult classes we did more advanced work, particularly in rhythm and theory. To assist us in preparing teachers for the work that would be expected of them we sent out three questionnaires in 1913, 1917, and 1924 to superintendents of schools, music supervisors, and presidents of teachers' colleges and normal schools. The answers varied, of course, but ability to sing well was rated as of first importance; methods for presenting music and ability to read by note were also emphasized.

We first introduced the phonograph as a means of teaching songs because some of the rural teachers were not able to sing, but before we used it long we came to consider it as the best means of teaching music irrespective of the musical ability of the teacher. After twenty-four years of experience with this use of the phonograph, I believe that about fifty per cent of the value

of the instrument is the one hundred per cent standard that it keeps constantly before the students, and about fifty per cent is that it furnishes the basis for objective tests in singing and rhythmical activities. If the recording artists were to come into the schoolroom to teach the songs, they could present the songs satisfactorily to the class (although few of them would be in favor of doing it as often as it is necessary) but they could not check the singing of the pupils with their own voices. Inevitably, before they were there long, they would be using the records and rising to a decidedly higher plane of efficiency by doing so. The more musical the teachers are the more keenly they appreciate the musical atmosphere created in the school by the phonograph, and the beautiful singing that results from having every singer sing the song accurately with fine tone quality.

One reason why both teachers and pupils enjoy this phonograph method is that it produces such splendid results in accuracy and thoroughness by so interesting a process. Each step in the course of procedure that has been developed is presented to the class as a challenge as in a game, and if the class wins it is ready for the challenge of the next step; if it loses its progress is automatically blocked till it does win. Those who have not yet learned to sing, listen without attempting to sing except for frequent trials.

Early in my experience in these adult classes, I learned that only those students who became so familiar with the syllables that they could sing them to familiar melodies without a book, could use them very effectively in reading music by note. We, therefore, stressed the memorizing of the syllables as an extra stanza to easy songs. We also found that this was a valuable aid in preparing students to teach note reading effectively in the schools. To assist students in learning the syllables as an extra stanza we had the syllables to a dozen songs printed in the book and also had them recorded on the records. Gradually the singing of songs, the rhythmic activities, and the mastery of the essentials in theory, absorbed more and more of our attention; but we constantly kept in mind that we were preparing teachers to teach music with the various music systems in use, some of them working under the direction of music supervisors and some of them without supervisors.

The classes, notwithstanding all our efforts, seemed to be growing away from their note reading ability. It used to disturb me, pedagogically, to see students, who were getting along beautifully in an oratorio society, or opera, or glee club, come into the classroom and drop to the level of mediocrity in battling with the note-by-note procedure, such as is taught in the schools; but it was the youngsters from the rural schools, who had never spent a minute in note-by-note reading of music, who astonished me with the ease with which they could learn new songs. This forced me to begin an investigation in regard to the value of the note-by-note reading of music, and I had the surprise of my life when I began to inquire from adults how they learn new songs. Reports

CONTINUED ON PAGE SEVENTY-SIX

School Music in Louisiana

S. T. BURNS
Louisiana State Supervisor of Music

THE PRESENT school music program in Louisiana was initiated the fall of 1934 with the employment of a state director of music, who was instructed "to devise proper courses in music and to stimulate interest throughout the state in that important subject."

At that time, the music situation in the schools was that shown in the accompanying map for 1934. Orleans Parish, which is coextensive with the city of New Orleans, had an organized program of vocal and instrumental music; one other parish, St. James, had also employed a teacher who was offering a program of vocal and instrumental music in all schools. Eleven other parishes in the state had partial programs, offering limited phases of music or reaching only a part of their

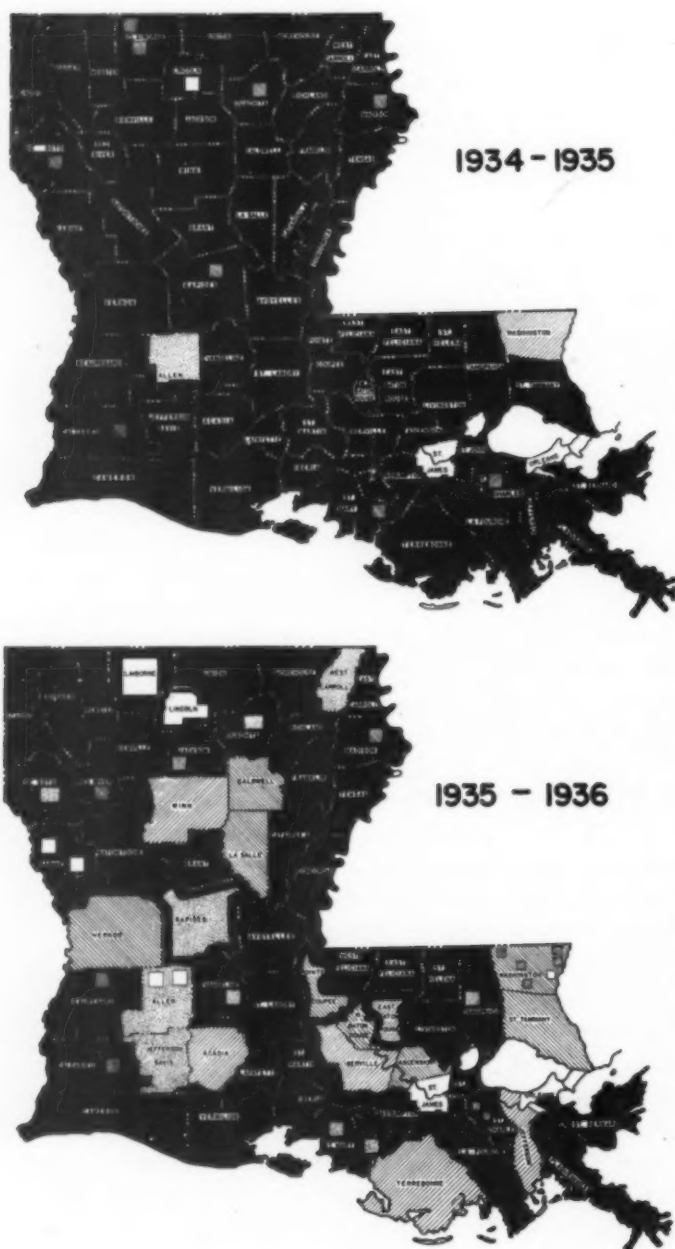
schools. These parishes are shown by the lighter areas on the map presenting the condition as it existed in 1934. Of the remaining fifty-three parishes, none had any music teachers employed and paid by public funds. As regards the total number of music teachers employed, Orleans Parish had forty-seven; the remainder of the state had twenty, part of whom were employed on a part-time basis (one, two, or three days per week).

The growth of the state program, over a period of four years, is shown graphically in the maps for 1934-1935, 1935-1936, 1936-1937, and 1937-1938. At present, seven parishes are offering the complete program of elementary and high school vocal and instrumental music on a parish-wide basis; forty-two other parishes have made a beginning with the program, a total of forty-nine as compared with eleven in 1934. The total number of music teachers employed has grown from sixty-seven in 1934 to 158 in the present year for the state as a whole. Outside of Orleans Parish, the growth has been from twenty to 109.

This growth in numbers has been accompanied by other music activity, not so spectacular but no less important. Enrollment in the departments of school music in the teacher-training institutions has increased several fold; extension courses in music for elementary teachers have been given in a majority of the parishes, courses which have had very large enrollments and have overtaxed the ability of the extension departments. The State University has employed a special teacher for extension work in music alone, and the demand for the service exceeds the ability to supply it. A state-wide organization of music teachers, vocal and instrumental, has been formed, the Louisiana Music Education Association. This organization is affiliated with the State Teachers' Association and with the Music Educators National Conference and fills a double function: that of the usual state band and orchestra associations in promoting festivals, contests, clinics, and that of the in-and-about clubs in sponsoring informal social gatherings, demonstrations, etc.

To assist in directing this ever-growing musical activity, the State Department of Education this year added a second member to the State Music Division, Lloyd V. Funchess, as assistant state supervisor of music. Mr. Funchess is a native Louisianian and has been a member of the School of Music faculty of the State University for several years. This assistance is making it possible this year for the state music division to visit every music teacher in the state, to observe classes, and give suggestions.

All of this growth has been entirely free will on the part of the parishes; no pressure in the form of requirements has been applied. State Superintendent



Harris and other members of the State Department of Education have rendered invaluable aid in giving music recognition as a subject on a par with other school subjects. Music is recognized along with history, mathematics, and science as a subject for which public funds may be used. The high school division has adopted a complete music course accepting four units out of sixteen for graduation, and providing high school credit for music study under private teachers as well as under those regularly employed; the elementary division has made a place for music on the approved daily schedules; the physical education division permits schools to devote one thirty-minute period weekly to rhythmic development and has asked to have this correlated with the music study; the state library division has placed numerous music reference books on its approved list of titles which are supplied without charge to the schools; the home economics and agricultural divisions feature music prominently in their activities and call on the music division for assistance; the certification division has established a standard of twelve semester hours of music in the training of elementary teachers; the textbook division has cooperated in adding new music books to the free textbook list. All schoolbooks in Louisiana are supplied by the state without charge to the students. Since the beginning of the state music program, twenty-five new music titles have been added to the free list. At present thirteen music textbooks are supplied for vocal classes; nineteen for instrumental. Assistance such as this described above has greatly stimulated the progress of music in the schools. Inducements have been offered and the schools encouraged to accept them; but there has been no compulsion.

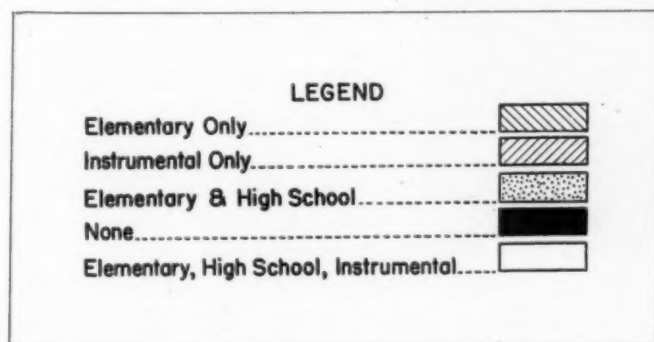
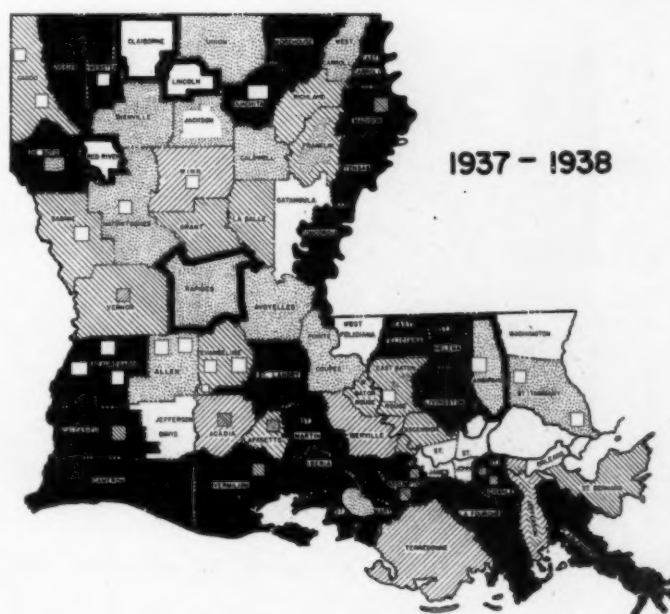
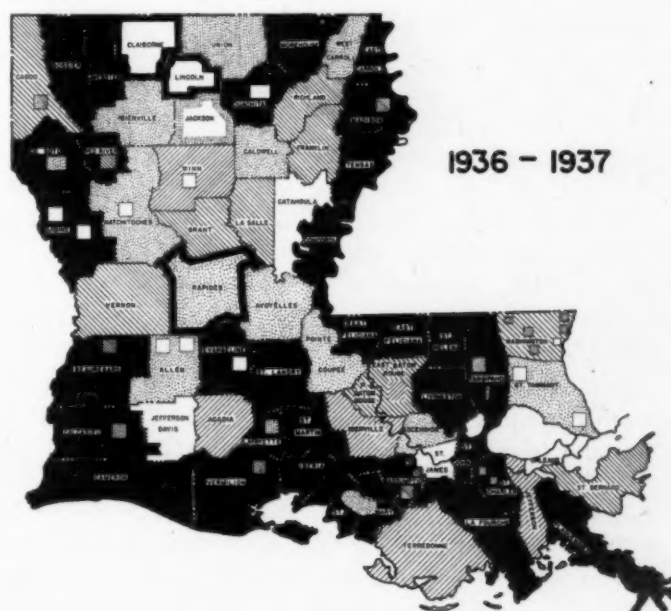
Prospects for the future are challenging but bright. Much remains to be done: courses of study and helps for teachers must be prepared; all teachers, both music and general, must learn to give musical instruction more efficiently; the quality of the instruction must be improved; many more music teachers must be trained and employed before all children are receiving the benefits of the full state program. But the groundwork for the complete structure has been done. The schools of Louisiana are decidedly music-conscious; they want music, and music of the right kind. They will adopt it as soon as trained teachers are available. Availability of necessary funds is also a consideration, but at present, the lack of teachers is a greater obstacle than lack

of funds. Many requests for initiation of the music program had to be refused this year because trained music teachers were not available. The financial condition of the state is sound and constantly improving. In this improvement the schools are benefiting greatly, and music instruction is being given rightful consideration.

How did this development come about? What conditions have made it possible?

Important among these were agitation for music in the schools by various clubs: the federated music clubs; the parent-teacher associations, etc. These groups for years have worked for music in the schools by passing resolutions, presenting plans, calling on superintendents and school boards. Although their efforts did not bring immediate results they did create an attitude of open-mindedness among school officials—an attitude which has greatly smoothed the progress of the present program.

Next, I would call attention to the friendly attitude of the political leaders of the state. The present and



preceding state administrations have been favorable to the music program. The importance of such favorable attitudes cannot be overestimated.

Greatly facilitating the spread of music is Louisiana's highly efficient system of school organization. The school unit is the parish, a political subdivision corresponding to the county in other states. All the schools of a parish, urban and rural, are under a single school board and one school superintendent. Support is on a parish-wide, and not a district, basis. When a parish embarks on the music program, it is for all the schools—city and country. Conditions may make it necessary to begin in only a part of the schools of the parish, but since all schools share alike, what is supplied one is expected to be ultimately available to all. The initiation of a music program, therefore, in part of the schools of a parish implies that it will later be extended to all. District differences are not recognized.

Most important in the spread of music has been the work of the music teachers themselves. The teachers for the most part have had the zeal of evangelists in spreading the gospel of music. They have worked long hours; have carried disproportionate teaching loads; have contributed their music offerings to all kinds of school and community activities: football and basketball games; boxing matches; P.-T. A. meetings, farm gatherings, radio programs, fairs, folk schools, Mardi gras celebrations. At great effort they have prepared their choruses, glee clubs, bands, and orchestras for the various state and sectional festivals and thus put their best in music before other teachers and school officials. These out-of-the-classroom activities, carried on by the music teachers, have had an enormous influence in promoting the program. Communities without music, seeing and hearing the music activities in the schools of their neighbors, have been stimulated to introduce music themselves.

Any state wishing to initiate a wide program of school music may gain some ideas from the experience

of Louisiana. This experience would suggest: (1) A campaign by interested groups to create popular sentiment for music in the schools. (2) The wooing of important political leaders and the winning of their support for the cause of music. (3) The active demonstration of the work already being done in the schools. (The objective of such demonstrations should be to put school music before the public in an attractive manner, and thereby gain favorable attention.) (4) The evolving of some plan for a wide program of music instruction which will appeal to school administrators as sane, possible, and practical. (Such a plan will of necessity vary from state to state. It would have to be adapted to the administrative conditions of each state.)

A plan for a state whose school system is organized on the district or township basis would have to be different from that of Louisiana with its parish-wide plan of organization. We have had enough experience, however, with music programs in all kinds of situations to make it possible to work out practical plans for effective music instruction in almost any existing type of school organization.

Much of the work involved is not music; it is educational administration applied in the field of school music. It calls for men who know education in the broadest sense; who can talk intelligibly the language of general educators, and who also know school music in all its phases and can make music operate in the educational program as the administrator sees that program.

The leader in such a movement will have to sacrifice much. He will have to give less attention to his bands, orchestras and choruses, and more to psychology, statistics and administration, in order to adapt himself and in all its phases and can make music operate in the education. However, such activity by some of those who know music is necessary, if we are to achieve our aim of "Music for Every Child—Every Child for Music," and a nation for which good music is a vital necessity.



OFFICERS AND BOARD OF DIRECTORS, LOUISIANA M. E. A.

THE Louisiana M. E. A. is an important factor in the state school music program. This picture was made at a meeting of the officers held in Lafayette, January 8. **Back row, left to right:** R. C. Edwards, New Orleans, chairman, transportation committee. Paul Thornton, State Normal, Natchitoches; state vocal chairman. Walter C. Minniear, Ouachita Parish schools, Monroe; member, state contest committee. Hines Sims, Fair Park High School, Shreveport; board member. S. T. Burns, state supervisor of music, Baton Rouge. Walter Purdy, Natchitoches High School; board member. Lincoln Igou, Centenary College, Shreveport; first vice-president. **Front row:** Dwight Davis, Byrd High School, Shreveport; state orchestra chairman. Fabian Sue Smith, member, local contest committee, Baton Rouge; Marjorie Harp, Louisiana State University; second vice-president. Charles Wagner, director of music, parochial schools, New Orleans; board member. Ralph R. Pottle, Southeastern College, Hammond; president. Howard C. Voorhies, Lafayette, treasurer.

Practical Experience with Music Tests

WILLIAM S. LARSON

Chairman of the Music Education Department, Eastman School of Music

IN RECENT issues of the JOURNAL, a number of articles have appeared which have expressed quite definitely various points of view in regard to the use of talent tests for prediction and guidance in music. These articles have been widely divergent in approach and highly controversial in nature. As it is generally considered that the Eastman School of Music and the public schools of Rochester maintain the most extensive and complete testing and guidance programs to be found in the field of music, my colleagues at the Eastman School of Music and my friends and associates on the music faculty of the public schools, who believe in the efficacy of our guidance programs, have enjoined me to reply to these articles. The faculty of the latter especially have been somewhat perturbed by the matter and have taken certain criticisms by inference even to be in the nature of an affront to their musical program, for the organization of special music classes of the public school system has come to be associated to a very large extent with the guidance work maintained by their music psychologist. And as there have been numerous requests for information about the work we are doing, a discussion of this subject may prove to be of general interest.

The situation should not be such that it is necessary for us to take a defensive attitude. While considerable skepticism of this type of work has existed generally for quite some time, it has been but lately brought to focus in recent articles. We have been engaged in studying the problem over a period of years and have accumulated in various ways the data which are valuable to us in our particular situation, without especially desiring to take part in controversial discussions. But inasmuch as the underlying principles of our operative programs have been questioned, it seems that a discussion which is based on our experiences in music testing is in order at this time. In making this presentation, it seems advisable, however, to disregard the previous articles, in the main, insofar as a reply in argumentative form is concerned. An explanation can likely be given more effectively by reviewing certain experiences and by discussing certain aspects of the work which have led to our conclusions, although this procedure, the most expedient for this purpose, will necessarily involve a number of personal references, for which, in this situation, it is hoped the reader will be generous.

My entire teaching experience has pointed toward the necessity of a better understanding of the musical nature of music students, and I am still challenged by it. Certain circumstances connected with early experiences seemed to make this a major interest. After a baccalaureate degree in music from a state university

which included the completion of the course in its teachers college, I was fortunate, in my first position as a music supervisor, in having a superintendent who believed that the teacher of music should take part in the regular activities of the teaching staff, and in this connection I was given the experience of working actively with our faculty on a project in educational guidance, under the direction of the dean of the teachers college with whom I had previously studied. This educator was so interested at that time in the application of the then recently published Terman mental tests that he attended our work sessions at regular intervals and directed our studies. It was very interesting and instructive to note the relationship between these tests and success in academic subjects. But we observed that this same relationship was not necessarily to be found in music. We had examples of students rated average or below in the intelligence tests and in their academic subjects who were outstanding in my musical organizations. And there were students rated very high in these tests and in the general work who did not seem to be musical enough to achieve in their music classes. In succeeding teaching experiences in which I engaged—as a supervisor in other public schools, as a teacher of instrumental and vocal methods in teacher training work in a university, and as a private teacher in a college conservatory—these same results were in evidence in my empirical studies of this problem in various kinds of musical situations.

This problem continued to be of decided interest in graduate study. I first chose a large university in a metropolitan center in which the general graduate courses in education and the musical experiences in a well-known affiliated conservatory were excellent. There was considerable opportunity for a better understanding and appreciation of all kinds of tests for prediction and guidance in other fields; in fact, a general philosophy of education was changing to one based to a large extent on the results of a differential educational psychology. But in music, although fortified by courses in music and education leading to a Master's degree in music education and an additional year of study and experience as a critic teacher in the training school where certain projects in which we were engaged intensified my desire to learn more about differences in musical talent, I found little, except indirectly from the general field, that proved to be very helpful.

It was then that a decision was made to continue the study of this problem as a George Eastman Research Fellow in the Psychology of Music at the University of Iowa, where significant laboratory contributions have been made in this field. But while there were excellent

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Musical Intelligence

CARL E. SEASHORE

HERE we must face the analysis of a question which has been a bogey of the musical profession and the butt for scurrilous remark and generally an occasion for exhibiting ignorance about the nature of intelligence; namely, Are musicians, as a class, intelligent? Let us consider this question from three points of view: (1) Why has the question arisen? (2) What is intelligence? (3) How do musicians rate?

The Issue

The question has arisen as a result of a number of outstanding aspects of the musical situation which we may note in the following:

Musical education. Until recently, musical education has been narrow, formulated and controlled from an artistic point of view alone. This has been regarded as a necessity because the highest achievements in music are often gained at the expense or sacrifice of other education. It is illustrated in the character of music scholarship, music teachers, musical degrees, musical leadership. The nonmusical world has, therefore, made the pronouncement that musicians as a class do not get the privilege of an intellectual life, do not develop sympathies with science, history, or philosophy, or marked ability in these fields. In this there is a large element of truth; but the situation is being redeemed by the modern recognition of music as a legitimate part in the academic curriculum as it was in ancient Greece when music was recognized as one of the learned arts.

The aesthetic attitude. The life work of the musician is that of creative art. He lives in a world of images, imagination, fiction, and fancy, as contrasted with the rest of the population which, supposedly, lives in a world of facts and objects. This, again, is true and to a certain extent necessary and commendable, but there is danger of counting it against intelligent behavior.

Poetic intuition. Insofar as a musician exhibits insight and learning, he tends to develop a life of poetic intuition. It is generally admitted that great poets express profound truths, often transcending the realms of science or philosophy; and that these are reached through a sort of inspiration and are expressed in figurative language, the effectiveness of which depends upon the outsider's ability to put himself in the artistic mood of the musical situation and give reality to the prophetic and highly imaginative revelation. This is true to a certain extent and may be justly regarded as

an indication of the musician's superior understanding of some part of the world in which he lives. It tends to make him lonely and to capitalize his feeling of superiority as the keeper and master of great artistic truths.

Life of feeling. Musicians as a class are of the emotional type. Their job is to play upon feeling, to appreciate, to interpret, and to create the beautiful in the tonal realm. To be successful, the musician must carry his audience on a wave of emotion often bordering on the point of ecstasy. While doing this involves intelligence and intelligent action, the medium through which he works is feeling, not factual material objects or abstract philosophies. This, again, is to a large extent necessary and to be commended. The musical mind comes into the world with an hereditary bent in this direction.

Social detachment. As a result of the above four situations, the musician is often found to be impractical, unadapted for business, industry, or logical pursuits which have social significance. He specializes so highly in his emotional control of the social group and of his own affairs that he becomes the butt of criticism from persons who regard themselves as successful in practical life, and especially in regard to science and common sense. This is one of the penalties of specialization which should be borne with patience but hardly with pride.

Musical prodigies. It is a notorious fact that some children are born with a sort of flare for one-sided development in the astonishing exhibition of certain types of musical skill, entirely unsupported by ordinary intelligence, reason, or ability to make practical adjustments. History reveals records of musical prodigies who, from the point of view of intelligence, are correctly classified as morons. They are found in institutions for the feeble-minded and in all society, even that of the successful public entertainer. These are sports. They are rare and yet they throw much light on the matter of musical talent and the marvelous resources that nature exhibits for self-expression.

Musical genius. We speak of a musical prodigy when music exhibits itself as a spontaneous outbreak in the life of the child and results in very exceptional achievement. We speak of musical genius when the same type of spontaneous exhibition is carried on a higher plane, even beyond that obtainable by the most highly educated. While the term genius may be applied to a life developed in balanced proportions, as that of Paderewski, the most conspicuous geniuses of music have been one-sided, unbalanced, and impractical. Such geniuses have appeared particularly in the exhibition of technical skill in performance but rarely at the creative level. At the latter stage they are analogous to the mathemati-

[NOTE: This is the thirteenth of a series of reports from the laboratory-studio for the psychology of music in which Carl E. Seashore has presented to JOURNAL readers specimens of scientific findings dealing with various phases of the psychology of music. Beginning in March, 1936, successive issues of the JOURNAL have carried articles on the following subjects: (1) Pitch Intonation in Singing; (2) Approaches to the Experimental Psychology of Music; (3) Quality of Tone: Timbre; (4) Quality of Tone: Sonance; (5) Measurement of Musical Talent: The Eastman Experiment; (6) The Vibrato: What Is It? (7) The Vibrato: What Makes It Good or Bad?; (8) The Vibrato: How Can We Approach an Ideal Vibrato?; (9) A Performance Score With Phrasing Score for the Violin; (10) Intonation in Violin Performance; (11) Two Types of Attitude Toward the Evaluation of Musical Talent; (12) A Beautiful Voice.]

cal genius or the genius for invention, but they live a life of isolation which brands them as often lacking in common intelligence, in spite of the fact that their acts in their field of achievement are superintelligent.

Temperament. All the above characteristics seem to come to a focus in musical temperament which is characterized by the fact that it represents a life of impulse and feeling, extreme sensitivity and capacity for a high degree of specialization. It frequently results in frictions and clashes with the established order. The musical temperament is essential to the musical life, but it is often cultivated artificially and most of the opprobrium attached to it pertains to this affectation which may penetrate into each and every aspect of the musical life in society. Jastrow, in his *Qualities of Men*, gives a masterly analysis of this problem.

The Nature of Musical Intelligence

In answer now to the primary inquiry, it is necessary for us to ask: What constitutes musical intelligence? There is great diversity of opinion as to the meaning of intelligence. There are scores of definitions and terms, each representing some more or less limited aspect of the function. According to Stoddard and Wellman's most recent analysis a person is intelligent to the extent that he is given habitually to behavior which is characterized by: (1) difficulty; (2) complexity; (3) abstractness; (4) economy; (5) adaptiveness to goal; (6) social value; and (7) emergence of originals. Let us apply these criteria to the intelligent behavior of the musician.

Difficulty. All intelligent behavior pertains to the solving of problems, not only the problems in abstract, logical situations, but all sorts of problems in daily life which pertain to effective adjustments. The capacity, will, and persistence shown in attacking difficult problems is a mark of intelligence. As a rule, the more intelligent a person is, the more difficult problems he is ready and willing to tackle.

Complexity. A problem may be difficult but simple. The ability, willingness, and success in dealing with problems of increasing complexity through sustained deliberation are marks of intelligence.

Abstractness. The successful solution of problems involving increasing difficulty and complexity is characterized by the ability to deal with them in abstract symbols, ordinarily spoken of as concepts and judgments in the act of reasoning.

Economy. The ability to accomplish the most mental tasks in the least time is a mark of intelligence. Intelligent behavior is not a matter of trial and error, but consists in the economic and logical utilization of insight resulting in premises based on previous experience.

Adaptiveness to goal. Seeing the problem, anticipating the solution, and adhering to the blueprint, figuratively speaking, are marks of intelligent behavior.

Social value. Limiting the pursuit of problems to those which have social value is a mark of intelligent behavior and distinguishes it from equally difficult, com-

plex, abstract, economic, and planned activities in all degrees of insanity or sporadic behavior.

The emergence of originals. The discovery of new and fundamental truths by a process which is verifiable is the highest achievement of intelligent behavior.

If this analysis is right, we come to the conclusion that intelligent behavior is a solution of problems of increasing difficulty, complexity, abstractness, necessity for economy, social value, and the discovery of truth. Now it is evident that these are all situations which the musician must meet to the extent that he is a rational being. Musical life demands intelligent experience and intelligent behavior in the processes of maturation, education, and the entire, serious pursuit of the art.

This intelligence is based upon both hereditary and environmental factors; and, in the total population, we find that there are enormous differences due purely to heredity and other differences due entirely to environment. The maturing personality is a product of both. Therefore, when we say that one person is more intelligent than another, we should take into account the raw material in the form of capacity furnished by heredity and the molding of the material through maturation in experience and training. It is a commonplace observation that a person's status in life is determined in large part by the degree and kind of intelligence. This is strikingly illustrated by elaborate statistics which came out of the mental testing program in the Army.

In predicting success in musical education, we must always take intelligence into account. Thus, during the ten-year experiment in the Eastman School of Music, Stanton employed what was known as a comprehension test. Rating on this single test has proved a very valuable index to the degree of achievement that may be predicted for the pupil should he pursue his musical education. Any good intelligence test will answer the purpose.

How Musicians Rate

After this sketchy survey of the problem, we are now prepared to give some tentative replies to the question under consideration: On account of the emotional bent and the necessary activities in art, musicians live largely in the world of feeling and as a class have sacrificed much in intellectual pursuits for their artistic goal. Their learning is more contingent upon the feeling of appreciation and emotional action than upon facts and reasoning. Therefore, the cultivation of scientific and abstract thinking has been generally neglected in musical education. On the other hand, the musical profession makes as high a demand upon the intelligence as any other profession. Rating on intelligence as a supplement to measurement of musical talent is one of the best indices for the prediction of success in musical education or a musical career. The distribution of intelligence in musical activities is probably analogous to the distribution of intelligence in any field, such as the Army, where there is a place for the corporal as well as the general.

A Balanced School Music Program

F. COLWELL CONKLIN

President, Eastern Music Educators Conference

IN THE MODERN viewpoint, a subject in our school curriculum is valuable only insofar as it helps a student to live more completely and to be a better and more coöperative member of society. As James L. Mursell has written in his book *Human Values in Music Education*, "Subjects must be useful and must be learned for the sake of using them. A subject must live in the learner's life."

There are prevalent today many false ideals of musicianship among which one of the greatest is the worship of virtuosity and showy display. "Musicianship is an affair of the mind and spirit and not of the fingers or lips or of vocal mechanics. The essentials of musicianship are the ability to feel and the ability to understand, rather than technique or ready display."

We should not speak of a person as being primarily a vocalist, pianist, or violinist. That is too narrow a scope. We as teachers should not think of ourselves as instrumentalists or vocalists, but as teachers of music. Of course, it is very human to become preoccupied with that particular phase of our subject which happens to be our major interest. And so to some, music education means bigger and better bands, orchestras, choirs, glee clubs, or any one of the many phases of our broad subject. Each phase is important but we cannot afford to become so involved in any one phase that we lose sight of the broad subject of music education.

With the increasing interest among administrators, especially among those in secondary schools, in the development of a wider range of cultural subjects, music educators have greater opportunity than ever before to secure further emphasis for music as a subject of broad culture. "A broadly minded musician will become, through his music, a broadly educated man. To know and understand music means the knowing and understanding of many things. Music education should not be thought of as a specialized cultivation of specialized gifts, but as a broad agency for general culture." We need, therefore, not to teach music just as vocal or instrumental art but to carry on in our schools a balanced program, giving each phase the proper emphasis.

Not long ago a visiting day was held for the music educators in our section of New York State. The school system visited was not one of a large city or of a rural community, but of a medium-sized township. I will not mention the name of the place as that would mar the purpose of this paper; I will say, however, that it has an actual program and not merely an ideal plan worked out in the realm of the imagination. Therefore, I am giving you a brief outline of the music program in this community and suggesting that you decide whether or not this community has a balanced program of music education.

The school system described has four thousand pupils enrolled in its four elementary schools, one junior, and one senior high school. It is situated in a metropolitan residential section of New York State. The population of the community covers a very wide social range.

The Elementary School

CLASSROOM MUSIC: Eighty to one hundred minutes a week plus one thirty-minute assembly period a week. Separate assemblies for first grade; second and third grades; fourth grade; and fifth and sixth grades. A definite system of music reading, beginning in the primary grades and carrying through the other grades.

The assembly programs include classroom songs, songs taught in assembly, special programs, the appearance of outside artists, preparation for special programs by the entire chorus for parent-teacher association meetings and for the May festivals. Appearing in the May festivals are the various assembly groups, each made up of all the students having unchanged voices, in the fifth and sixth grades.

SPECIAL INSTRUCTION: A cappella choir for selected fifth and sixth grade pupils. Qualifications: good voices; good readers; strong pupils, scholastically. Types of songs: carols, two- and three-part material suited to age and ability. Rehearsals: songs taught in regular classrooms and later rehearsed by the choir in special rehearsals. Since scholastically stronger pupils are used, there is no serious loss to students for time out of other classes. One way to make provision for individual differences in ability.

INSTRUMENTAL: Group instruction in instruments on rotational plan, beginning in the fifth grade. Lessons given by licensed teacher employed by the board of education. Instruments provided by students.

The Junior High School

GENERAL MUSIC: Required of all seventh and eighth grade students, two fifty-minute periods a week plus one chorus period of the same length. Classes arranged by groups according to scholastic ability. Work arranged to meet the ability of the group. Seventh grade chorus, once a week. Eighth grade divided into two choruses, meeting alternate weeks—one of higher scholastic ability and one of lower scholastic ability. The choruses meet during the activity period.

VOCAL: Seventh and eighth grade boys' glee club, one fifty-minute period a week; seventh and eighth grade girls' glee club, one fifty-minute period a week; ninth grade mixed glee club, two fifty-minute periods a week, state regents credit toward graduation. Elective.

INSTRUMENTAL: Group instruction of instruments on rotational plan, one fifty-minute period a week. Orchestra, two fifty-minute periods a week. Band, two fifty-minute periods a week. State regents credit for ninth grade students in band and orchestra. Applied music for ninth grade students with state regents credit. Elective.

BACKGROUNDS OF MUSIC: Theory, five days a week, one-half unit each term, one unit for the year, state credit. Elective.

PUBLIC PERFORMANCE: All musical organizations rehearse during activity period near the middle of the day. Over fifty per cent of the entire enrollment of the junior high school appear in the annual concert of the musical organizations. Elective.

The Senior High School

VOCAL: Girls' glee club, two fifty-minute periods a week; state regents credit. Mixed glee club, two fifty-minute periods a week; state regents credit. A cappella choir, one fifty-minute period a week; no credit. Membership made up of selective and elective members from the glee club. Voice culture club, one fifty-minute period a week; school credit. Male double quartet, two periods a week, one after school. All of the above groups rehearse in activity period during the morning and have no conflict with other subjects. A student may earn one unit for four years' membership in the glee club, beginning in the ninth grade; same credit as for one year of Latin or English, etc.

INSTRUMENTAL: Group instruction during study periods of students. Orchestra: two period rehearsals after school; band: two rehearsals, one in school, one after school; state regents credit on the same basis as the glee club.

PUBLIC PERFORMANCE: Nearly forty per cent of the entire enrollment of the high school appear on the stage for the annual concert of the musical organizations.

HARMONY AND APPRECIATION: Class instruction, five periods a week each; state regents credit, one unit each per year.

APPLIED MUSIC: About twenty-five students a year avail themselves of the opportunity to earn credit for outside study of the piano, violin, etc.; one-half unit per year, state regents credit.

All high school music is elective.

I have gone into detail regarding this plan because it seems as if a very definite attempt is being made in this township to give boys and girls a well-rounded music program. You will hear better choirs, better orchestras, and better glee clubs in many other schools, but you will not always find so well-rounded a program as this from the grades through high school. It aims to reach as many boys and girls as possible in giving them the benefit of public performance, and in this way it is reaching the majority of the school enrollment through the elective organizations. It leaves the work of specialization, developing soloists, and the like to the private teachers, or for further development in college.

This plan allows a student who is interested in both vocal and instrumental music to participate in the two organizations. Thus, while there are no musical groups that rehearse four or five times a week, there are a goodly number of students who are in both glee club and orchestra, or glee club and band or, in some cases, in all three. These students are rehearsing four and even six periods a week, but on a balanced program of both vocal and instrumental music.

I was very much interested in getting the reaction of the administrators in this same school system, and so I asked two of the elementary school principals, the junior high school principal, and the senior high school principal, as well as the superintendent of schools, to answer three questions for me. We all know that there are administrators who say great things about music and then give their music teachers so little time and so little coöperation that their statements amount to nothing more than flowery words with little meaning.

Here, however, you have the answers of administrators in a school system where music is given adequate time in the school day, where coöperation between pupil, teacher, principal, superintendent, and board of education, is given in a generous manner for the development of a balanced program of music education.

Comments of the Administrators on the Three Questions Asked

(1) *What place should music occupy in your school program?*

ELEMENTARY SCHOOL PRINCIPAL: "Music should occupy a place of equal importance with the main subjects of the curriculum, plus extra time in preparation for the summing up of the year's work for public performance. School music has unusual power for developing the mind and the personality. It is the subject best suited to sell your school to the parents and the community. Its carry-over possibilities for the future pleasure of the performer are very great."

ELEMENTARY SCHOOL PRINCIPAL: "The music period should be one that is looked forward to by all the pupils. If pleasure

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and appreciation are to be the main aims, then the period cannot consist mainly of drill. Music should be taught daily in periods not too long. Too much stress and time sometimes prove harmful to the children's interest in music."

JUNIOR HIGH SCHOOL PRINCIPAL: "Our junior high school bases its operation upon the philosophy that its primary function is to produce in each child a well-rounded educational growth toward a balanced personality. It would be inconceivable that a rich program of music education should fail to hold an important place in the development of such personalities."

"First, music education should serve to develop an abiding appreciation of music as an avenue for release from the commonplace things in daily life. Sometimes this release will come from participation; at other times, it will be more passively acquired from listening. This listening will be in the presence of artists, over the radio, or from recorded music. Both classical and popular music will serve in their places, without the exclusion of one or the other. The school, however, will find no more necessity for encouraging jazz music than it will for fostering an interest in pulp literature or in comic strip art. Without an obvious effort to uplift, both exposure to, and learning about, higher types of music will gradually raise the standards of appreciation. There is no point to avoiding the compositions of the old masters on the ground that children cannot fully appreciate them. Once they make the acquaintance of great compositions, even superficially, so that they will recognize them as old friends on future meetings, a foundation for growth in appreciation has been laid."

"A second contribution of music which is closely allied to appreciation is the wholesome emotional release which it affords in our complex civilization."

"As a builder of group morale and comradeship, even with children, music has no peer. The lessons of teamwork are no more readily learned on the athletic field than they are in group music activities. Who has not seen an obstreperous boy transformed into a well-behaved member of society through the therapeutic influence of music, either by pounding a drum or tooting a horn in the school band?"

"The reawakening of interest in types of education which coördinate the hand and head will find its highest potentialities in music education, even for students who will go to college."

"The disappointing results of attempting to bring about international peace by diplomacy, commerce, and brute force may eventually give way to a friendly exchange of the products of the peaceful arts, among the foremost of which is music. Likewise, race hatred may find its strongest antidote in the harmony of music. For who can hate a people that produces a Verdi or a Bach?"

"The unsuccessful attempts to secure the adoption of some international language may have overlooked the universal aspects of music."

"In brief, none of the educational values attributed to the vested interests of the traditional curriculum are lacking in music education. Measured critically in terms of the best current philosophy and psychology, a comprehensive and well-balanced music program is an absolute necessity to a worthy junior high school curriculum."

SENIOR HIGH SCHOOL PRINCIPAL: "All music study in high school should appear as a regular part of the curriculum and should receive definite credit. It should be carried on in regular classes and, as far as possible, during school hours."

(2) *What should be the standard of performance or accomplishment for musical organizations in your school?*

ELEMENTARY SCHOOL PRINCIPALS: "The standard should be high. It should be commensurate with the knowledge, musical background, and appreciation of the instructor, with the effort put forth by the instructor and pupils and with the cultural background in the homes in the community. The material selected should be within the abilities of the class. The interpretation of the music should not be considered well done until it represents the best efforts of the group."

SENIOR HIGH SCHOOL PRINCIPAL: "The important factor is the quality of the work done with the largest number. The performances, at the beginning of the year or at the end, must be entirely amateur, with the exception of the applied music."

(3) *Which should receive greater emphasis, instrumental or vocal music?*

ELEMENTARY SCHOOL PRINCIPALS: "In the past, vocal music received the greater emphasis in the elementary school. When the opportunity is offered, many children want to take advantage of the instrumental instruction. If instructors could be pro-

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Developing Music Appreciation

ARTHUR STENIUS and HOMER LA GASSEY

Western High School, Detroit, Michigan

WHEN WESTERN High School of Detroit was rebuilt after a fire had destroyed all but a wing housing the boys' gymnasium and swimming pool, practically everything that came under the head of accepted modern educational equipment was installed in the new building. A public address system with a loud speaker in every room was part of this equipment, and to justify such an expenditure, worth-while programs which were not previously available to the students had to be developed. The few appropriate radio broadcasts that could be brought in and the routine office announcements were not sufficient to prove that a costly public address system is a necessary bit of equipment in the modern school.

In an attempt to develop a program which would utilize the public address unit, department broadcasts vital to the entire school were sought. In such a plan, of course, the music department was to be given a broadcast period at regular intervals, but the content of the programs was undetermined. As the series of broadcasts was to be as continuous as interest and worth demanded, mere musical presentations were not the aim. Something interesting and worth while was to be presented, but more than that, the presentations were to be interesting and worth while to the entire student body.

Accordingly, music appreciation broadcasts were planned; not the type of talks or programs that might be given to a class in music appreciation, but rather presentations aimed at the student body as a whole. The project was something of the music teacher's dream come true—the entire school given over to the music department at regular periods. True, the broadcast period was only fifteen minutes in length. Yet where is the high school musical director who would not thrill at an opportunity which was afforded by having the entire student body sit as a single class once each week? And who would doubt the value that would come to a student who absorbed a music appreciation program each week over the four-year period he spent in high school? Only two boundaries were set: the programs were to be interesting, so that the students would be eager rather than reluctant to listen; and there was to be merit in the broadcasts.

On such a basis, a series of programs was constructed by the head of the school's music department and the individual in charge of radio work in general. Compromise was the keynote—compromise between the type of music most students would like to hear and that which we hoped we might lead them to enjoy. The start was to be made from the students' level, instead of attempting to force feed gems of music to minds reared on "rippling rhythms," "heigh-de-ho," and the like. We did not delude ourselves into believing that a Beethoven sonata was the next step after a swing number, any more than Shakespeare follows immediately after the action stories of the pulp magazines.

With such standards for construction, several fifteen-minute broadcasts were written. It was planned that for the first semester, the programs would be offered every other week so that more time could be had to make those adjustments which are sure to present themselves for correction in any new venture. Three times the first finished program was torn apart and the aim changed slightly, different records substituted, the talk rephrased. As might readily be expected, there were some who criticized because the language used was not on the professional level, others who were appalled at the use of popular dance records. But the mark was striking the students' level, and that mark was hit.

Administrative acknowledgment of a task well done is truly encouraging, and one likes to hear fellow teachers pass a favor-

able criticism, even if he is doubtful of the sincerity; but a snatch of student conversation which labels an accomplishment as "swell" is a teacher's truest means of being repaid. The first broadcast brought all three types of compliments. In the jargon of the school, it "went over big." And the second and following programs were received with even more favorable response. If student interest had been the only aim in our broadcasts, then success was surely achieved. However, the worth of the programs is something that cannot be checked at this time except through faculty and administrative approval.

There is no attempt to hold that the music appreciation programs given at Western High School are new in subject matter, novel in presentation, or unique in results. Without doubt, the same material has been brought to students in various other schools with comparable methods and good results. But the broadcasts have been successful and may, therefore, be of use to others in planning a like program of music appreciation. Public address systems may still be more or less a vogue, but a person is shortsighted if he fails to realize that like the automobile, they are here to stay, and music educators should be among the first to realize the benefits which accrue from such equipment. No finer type of program exists to justify the installation of a public address system than a comprehensive music appreciation program which can be brought regularly to the entire student body at some such time as the home room period.

When starting an activity, certain values are always to be gained by observing what has been done along the same line by others; thus one is enabled to accept the good points which another has to offer, as well as to correct the mistakes previously made. In the hope that the beginning made at Detroit Western High School may contribute such value, the introduction to our first broadcast and the complete script of another program follow.

Introduction to the First Program

Music appreciation is the art of understanding music, of experiencing the beauty of its form and content by studying it, either as performer or listener, or as both. "The enjoyment of music resembles the enjoyment of a game; we get the most pleasure from it when we take part ourselves. The next best way is to hear, as in music, or watch, as in games, how others play. In order to do this, we must have a good performance of what we see or hear, and must have some knowledge about what is going on."¹

Some of you are probably asking, "Just how can I learn anything about this music appreciation business?" and saying, "I can't play, sing, or even carry a tune in a washtub. I'm a mechanic at heart; I have a good ear for grease, and that's about all. The whole thing is over my head." And then you give up.

The purpose of these informal talks is to help the average person to listen more intelligently to what is going on. I promise you that in these discussions there will be no high-brow or technical terms. Now, in return for this promise, I want you all to do just two little things for me—first, *listen*; and second, *think*. The success of these talks depends entirely on those two points, particularly on the latter. Some people are naturally more observing than others; not that their eyes are any better, but they just think a little more about what they see.

And so it is with music. Nearly all of you have the same faculties for hearing, yet there will undoubtedly be a wide dif-

¹ Charles H. Farnsworth, *Introduction, Student's Notebook, Series A, NBC Music Appreciation Hour* (New York: National Broadcasting Company, Inc., 1937), p. 3.

ference in what each of you will actually hear and recognize. And the principal reason behind it all is not that you are unmusical, not that you are deaf, and certainly not that you have never heard music before; but it is because you have not thought about it.

Let us stop for a moment and think about some of the different types of music and ways to produce it. We have grand opera, light opera, musical comedy, church music, symphony orchestra, concert and military bands, boys' and girls' glee clubs, instrumental soloists, concert singers, chamber music, jazz music, and we have hillbilly music; it is all music to someone.

Our first talk is to be a discussion of one of these terms, for today, we are going to start to analyze both the symphony orchestra and the modern dance orchestra.

Complete Text of a Supplementary Broadcast

In previous music appreciation hours, two sections of the orchestra were discussed—the strings and the brasses. Today, we shall present the wood-wind section.

The wood-winds consist of the flute, piccolo, clarinet, oboe, English horn, bassoon, and contra bassoon. The name wood-wind was given this group, because until recently these instruments were all made of wood. Today, however, the flute, piccolo, clarinet, and oboe are often made of gold or silver. There are three kinds of wood-wind instruments; those played by blowing through a hole, such as the flute and piccolo; those played by blowing through a mouthpiece with a reed attached to it, such as the clarinet; and those played by blowing through two reeds bound together such as the oboe, English horn, and bassoon. These are also called double-reed instruments; they have a nasal, piercing tone quality.

At this time, we shall listen to each one of these instruments in quick succession so that the tones may be distinguished and compared. First, we shall hear the piccolo. ("Instruments of the Orchestra"—Victor record 20522-A, piccolo section.)

Next, we shall hear the flute, which is the same as the piccolo but sounds an octave lower. (Same record—flute passage.)

Next, we have the first of the double-reed instruments, the oboe. Notice its penetrating tone. (Same record—oboe passage.)

The English horn, which also belongs to the double-reed group, has a quality of tone similar to that of the oboe, but a fifth lower in pitch. (Same record—English horn passage.)

Now we shall hear the clarinet, which is a single-reed instrument. Observe its rich and expressive tones, especially in the lower register. (Same record—clarinet passage.)

The bassoon is a double-reed instrument; it has a very distinctive quality of tone and is the bass of the wood-wind group. (Same record—bassoon passage.)

Last, we shall hear the contra bassoon, which plays an octave lower than the bassoon. (Same record—contra bassoon passage.)

The "Flight of the Bumble Bee" is a very interesting piece which demonstrates how the flute and the clarinet can be combined with the strings to produce a delightful musical effect. It is evident that the bee was quite busy and did not stay very long in one place. Listen for the flute and clarinet passages. ("Flight of the Bumble Bee"—Victor record 6579-B.)

If radio had only one announcer, the programs would soon become dull from listening to the same voice all the time. So it is with music; if it were produced by violins only, it would soon become dull also. Therefore, all the big orchestras use the various sections to add tone color and variety to the music.

Our next piece, which is quite modern in character, shows how the wood-winds can be used with the rest of the instruments to form various musical sounds. These may or may not be pleasing to you; but the point that we are making is that when the strings and wood-winds and brasses are grouped in different combinations, they produce contrasting musical effects or sounds. As Paul Whiteman plays a part of Ferde Grofé's "Grand Canyon Suite" for you, please note the many different sound effects or tone colors the composer was able to create. ("Grand Canyon Suite"—Victor record 36095-A.)

The saxophone is also a single-reed instrument with which, no doubt, you are all quite familiar. But just in case there might be someone who has never heard a saxophone, we shall have Guy Lombardo and his orchestra give a little demonstration of how this instrument is used. (Guy Lombardo dance record.)

And with that bit of dance music we shall close our morning broadcast.

An Experiment with Monotones

E. E. BLIND

THE SUBJECT of monotones is a virgin field in that it has remained practically untouched by case studies, experimental inquiries, or other types of research. A very limited amount of literature has been written on the subject, and only a few musical people have done even casual research with monotones. Thus since data on monotonism are still in infancy, no objectives, standards, or comparative results are available as in other fields of education. Yet educators in music are confronted at all times with the monotone problem in varying degrees of complexity and they all have worked with monotones to the best of their knowledge. Very few educators in music have written down or worked out definite and concrete methods of procedure for securing corrective results. Thus we cannot be sure that our accomplishments are adequate in this field.

Specifically then the writer did a pragmatic piece of research with a group of nineteen monotones found in the Holloway School, Holloway, Ohio. It is pragmatic in that it is experimental, typical of the classroom and concerned with remedial treatment. The writer directed his attention to the following points:

(1) To a survey of the very scant literature upon the monotone. The deductions of this survey are that little research has been done and that there are many possibilities for research in this particular field.

(2) To the making of selected studies of a group of nine-

teen monotones found in the Holloway School. Emphasis has been placed on class and individual procedures, with an endeavor to ascertain the degree to which controlled treatment of classroom monotones will produce results.

(3) To ascertain whether, in obstinate and stubborn cases of monotonism, children can be taught to sing.

In making a survey of the very scant literature upon the monotone child the monotone was studied and classified from the following angles: (a) Definition of monotones; (b) Frequency of monotones; (c) Causes of monotonism; (d) General treatment of monotones; (e) Specific treatment of monotones.

What is a Monotone?

The definitions of monotones as given by music educators have no limitations. They vary in terminology from inflexibility to anything that might be called "unmusical." As an aid in making this study the writer defined monotones as follows: (a) an *absolute monotone* is a child who can sing only on one tone; such a child's voice has no flexibility whatsoever; (b) a *partial monotone* is a child whose voice is somewhat flexible, but the child cannot sing so much as the skip of a major third.

The writer finds that the frequency of monotonism is an indefinite matter because there is no definite measuring stick for monotonism; and, because our classification, terminology, and treatment are as diversified as our musical pedagogy; therefore,

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we know little regarding the distribution of monotonism, normal or otherwise, in the entire student population. If the definition and classification of monotones were consistent, then the frequency would probably be normal, with the possible exception of rural districts where music is a new field. Here the children, parents, and grandparents have been denied musical experience. Thus there is a greater frequency of monotones where musical participation has been markedly lacking.

A summation of the causes of monotonism as found by music teachers is (1) wrong vocal habit (use of chest register); (2) inexpressiveness (immaturity); (3) lack of concentration; (4) lack of melodic perception; (5) muscular incoördination; (6) lack of understanding; (7) a nonmusical home environment; (8) self-consciousness; (9) inability to distinguish pitch difference; (10) an unreliable ear; (11) physical handicaps; (12) nonmusical heritage.

The psychological approach in insisting that music is fun, which it is if taught correctly, integrated with the sound pedagogy of using a song, or phrase of a song rather than a device—according to the "Teacher's Manual" of the *Progressive Music Series*—linked with the elevator idea of teaching the monotone to slide his voice up as stated in the "Teacher's Book" of the *Music Education Series*, provides a sound pragmatic approach to the general treatment of monotones.

Checking the Findings

In order to justify the procedure used for corrective results with the group of nineteen monotones found in the Holloway School the writer isolated and checked sixty-six monotones found in the Belmont County schools of Ohio. The range of tone varied from a low F (timbre of a male changed voice) to the F one octave higher. The spread of monotonism was thirteen half tones, although the cases were negligible at the extremes. Eighty-seven per cent of the monotones fell within the compass of a minor third, using D flat as a pivotal tone. The average monotone sang on D flat, a half tone above middle C. These data show that in obstinate and stubborn cases of monotonism the pitch of the singing voice is low.

An execution of sixteen half tones, middle C to fourth space E, treble clef, was the range of tone considered appropriate for the monotones studied. To begin work each child was asked to sing drills in the key according to the pitch of his voice; as soon as he could do this, the drill was moved chromatically up the keyboard until the appropriate range of tone was secured. This individual practice was continued for ten weeks. Each child received twenty-one periods of concentrated work. The drills used were very simple in that the range of tone did not exceed the skip of a major third. The writer failed with two of the monotone children. Frank R. Dew, health doctor of St. Clairsville, Ohio, examined these children carefully and gave the following report.

No. 11 had enlarged tonsils and adenoids which were affecting the normal growth of the child and affecting the throat and vocal chords to a certain extent.

No. 17 had enlarged cervical and thyroid glands which made it almost physically impossible for him to use the vocal chords so as to produce a singing tone. He also had hardened wax in

his ears which made it practically impossible for him to hear the correct tone.

✓ This study proves that all monotone children can be taught to sing unless they are physically handicapped.

Results of the Study

The major results of this study are as follows:

(1) The pitch of the average monotone falls on D flat, a half tone above middle C.

(2) The pitch of eighty-seven per cent of the monotones fell within the compass of a minor third using D flat as a pivotal tone.

(3) Monotone drills should be pitched so as to match the tone of the child's voice when beginning procedure for corrective results.

(4) The writer is confident after making this minute and detailed study of a group of monotones that any monotone child can be taught to sing provided he has a normal mind and has no physical defects.

(5) If the child has physical defects, the remedial treatment for monotonism should be postponed until after remedial treatment has been given by the physician, as there is a possibility of doing more harm than good.

(6) The writer believes as do all music educators that, in unifying voices, drills should be pitched high so as to discover and develop the head tone, as it is through the head tone that the real singing voice progresses and matures. However, in obstinate and stubborn cases of monotonism it is a waste of time for the music teacher to insist upon the child singing high when the child's voice with little or no flexibility is pitched (decidedly) lower.

(7) Examples of children who sing way down in their throats with the timbre of a male voice are found occasionally. Such children have a singing voice but they have not found it or learned how to use it. The right placement of tone may be established by having them sing up the scale. However, unless the teacher is persistent with these children, their voices will drop and they will continue to sing in this lower register.

(8) Aurally deficient children are found frequently. Two of the nineteen children of this study were aurally deficient and many of the less musical children in school fall in this category. Melodic memory is an important factor in all phases of work in music and by concentrated effort on the part of the participants, children of this nature can be taught to sing in time. Probably the phrase *in time* should be stressed here, as sometimes the defect is never overcome.

(9) The singing ability of four of these children was inferior due to hereditary handicaps, as both parents were unable to sing in three cases and one parent was unable to sing in one case.

The writer trusts that the critical reader will bear in mind that this group of monotones were obstinate cases, that the remedial treatment used integrates with this fact, that the data are authentic and accurate, that the results are favorable. He hopes that this project may be an inspiration to other music educators to do research in this field.



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Wie schön leuchtet der Morgenstern (*O Morning Star! how fair and bright*)

Gieb, dass ich thu' mit Fleiss (*And grant me, Lord, to do*)

Ach wie flüchtig (*O how cheating*)

Ach Gott, wie manches Herzeleid (*O Lord! how many miseries*)

Jesu, nimm dich deiner Glieder (*Jesu, guard and guide Thy members*)

All' solch' dein' Güt' wir preisen (*To Christ our peace is owing*)

Es ist genug; so nimm, Herr, meinen Geist (*O God, my Life, in mercy shine on me*)

Es ist das Heil uns kommen her (*Salvation hath come down to us*)

Auf meinen lieben Gott (*O whither shall I flee*)

Mache dich, mein Geist, bereit (*Rise, my soul, to watch*)

Jesu, der du meine Seele (*Jesu! Who in sorrow dying*)

Du Lebensfürst, Herr Jesu Christ (*Thou Prince of Life, O Christ our Lord*)

Alleluia, dess soll'n wir Alle froh sein (*Alleluia, we may be filled with gladness*)

Erhalt uns in der Wahrheit (*Thy Truth, which never varies*)

Ei nun, mein Gott, so fall' ich dir (*Then, O my God, with joy I cast*)

Wachet auf, ruft uns die Stimme (*"Sleepers wake! a voice is sounding"*)

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CONVENTIONS

At this time of year most people are considering attendance at some convention. This year we are all looking toward St. Louis. We all hope to be there the last week in March.

There are several reasons why we are interested in such gatherings. First, to see our friends and discuss mutual problems; Second, to hear and see new methods of procedure; Third, and by no means least, to see the new materials which have been prepared to help with the work which each of us is doing.

Each year successful teachers and composers prepare materials which they have found practical. Each year publishers select from the wealth of material offered them the things which seem to them best, and offer them to the general public. Supervisors want to know about the new things, especially those which have to do with their own field.

The best place to see these new materials is at conventions, since publishers bring to these meetings the newest and best material. Time for looking at them is limited. There are more good things to see than time permits.

St. Louis will be a busy place—the programs which the committees have prepared are excellent, we shall want to hear most of them. For this reason we suggest that you select a time when you can examine materials and go to the person in charge of the exhibit, tell them what you are doing. They can help you to see the things which would most interest you in the least time.

G. Schirmer will have a large exhibit with competent people in charge. They will be glad to show you new materials and help you to use your time to best advantage.

A Pageant of Marching Bands

JOHN A. CRAWFORD

Promotion Manager, Cleveland Plain Dealer
and

J. LEON RUDDICK

Supervisor of Instrumental Music, Cleveland Public Schools

IN CLEVELAND since 1931, the annual Charity Football Game has done much to win public appreciation and support for scholastic instrumental instruction and excellence, just as it has done much to increase public acceptance of scholastic football as fine entertainment.

The Charity Game is sponsored by the Cleveland Plain Dealer, morning newspaper, for the high schools' Medical-Injury Funds to cover costs of injuries to athletes, and for the Plain Dealer Give-A-Christmas Fund. It has drawn from nineteen thousand to forty-seven thousand people annually in its seven-year span, the latter figure being the 1937 record total.

The Charity Game is really two spectacles, one of football and one of massed bands. The game is the Greater Cleveland scholastic championship contest, the last game of the scholastic season, the high spot of the gridiron struggles among nearly two-score high schools of Cuyahoga County.

The band spectacle is the prelude, the dedicatory exercises, the opening ceremony for the game. It is the one event in the year when all eligible school bands appear together before the public for outdoor massed operations. "The massed band ceremonial is nearly as strong an attraction and draws nearly as many people as the game does," according to John A. Crawford, of the Plain Dealer, game manager.

Look behind the scenes of this Charity Game band spectacle to see how and why it has built up public appreciation for instrumental instruction in high schools.

The Charity Game spectacle is staged in Cleveland's Stadium, a huge bowl of concrete, steel, and brick, on the breezy edge of Lake Erie. The Stadium is egg-shaped with the home plate for baseball and the westerly goal posts for football in the narrower end. The gridiron lies east and west. Around the gridiron runs a quarter-mile cinder track. Around three sides of the field rise deep gray bays of seats, two decks of them; on the fourth side, back of the easterly gridiron goal posts, back of center field in baseball terms, spreads a single deck of green-faced bleachers, crowned with the black expanse of the scoreboard. The Stadium seats seventy-nine thousand, but has held ninety-two thousand.

Into this gigantic structure came twenty-five bands last November 27 to stage a forty-six-minute spectacle—fourteen hundred players without a massed rehearsal. They swarmed into the easterly gates, scattered through the center field bleachers, doffing overcoats, uncasing instruments, and leaving them in the bleachers, two bands to each section, under police guard. And then they jammed into the concourse under the bleachers, filling it with the din of instrument tuning, and making it a bedlam of scurrying players dashing for line-up positions.

An Eight-Phase Performance

The 1937 band spectacle was an eight-phase performance. Follow the spectacle through phase by phase.

(1) All bands formed, in order of march, under these same center field bleachers, grouped into four battalions.

(2) They swept out from under the bleachers by two wagon entrances onto the track, and drew up in regimental front half around the cinder oval, spreading in a colorful panorama.

(3) Led by the one drum and bugle corps among them, they paraded from the east to the west end of the field, each band playing its school march and forming its school letters while marching. They proceeded singly, at intervals, so that one band

would be pulling off the west end "on the drums," one would be forming letters in mid-field, and one would be starting at the east end simultaneously. They proceeded in three avenues, so the advance had an echelon appearance and had the space that echelon formations allow.

(4) Having passed down the field, each band swept around the track and drew up to a position on the rim of the gridiron, facing it, and forming together a giant rectangle. In that position, they played their first massed number, "Thunderer," led by one director from a rostrum in center field while the drum majors twirled down the middle of the field.

(5) From this rectangular formation, the group shifted into a football-shaped oval, its tips being on the goal posts. Across mid-field stretched a cordon of bands, like a broad ribbon around the belly of a football.

(6) While holding its position in the oval, each band shifted from regular marching formation into a letter. When all had shifted, the spectators read "Christmas" on one side of the oval, "Medical Aid" on the other, "Funds" across the middle, and "'37" at the east end. In this position the massed bands played "Stars and Stripes Forever," led by a director from the rostrum.

(7) Then, following a long *crescendo* drum roll picked up clockwise around the track into the maximum volumes the drums could roll, they all broke into the national anthem, led by one director; the Naval Reserves twitched the firing string on the cannon; the principals' flag-raising committee started the Stars and Stripes up the pole against a gray sky; the spectators came to their feet, hats off and spines tingling.

(8) With the last note of the anthem, the director commanded "Bands post-march." Each band by countermarches or other maneuvers, slipped from letter shapes into marching formation, and marching "on the rims" retreated to the cinder track, and swept out of sight under the center-field bleachers. The principals' committee moved to the center of the field. Mayor Harold H. Burton greeted them, the schools and their forty-seven thousand friends in the stands of the Stadium. Hardly had he finished when the two playing football squads of John Adams High School, East Side champion, and West Tech High School, West Side champion, swept onto the field. The cheering sections broke loose. The game was on.

This band spectacle was scheduled to run forty-six minutes, starting at 1:15 P. M. and going off the field at 2:01 P. M. The ceremony had to end on the dot to allow full warm-up time for the football squads before 2:15 P. M., the announced time for the kickoff. It took forty-two minutes. It started four minutes late because one band failed to arrive inside the Stadium on time. The handlers did gymnastics, clipped ten seconds here, fifteen there from the scheduled starting times, until they had recovered the lost interval without crowding the massed maneuvers, which finished on the dot.

This 1937 band ceremonial is typical of previous massed ceremonials at the Charity Game. It happened to be the largest from the standpoint of enrollment of bands and musicians. Fourteen hundred players in twenty-five bands took part. The first year only fifteen bands played. And this year's program happened to be the best executed of the seven, perhaps in response to the crowd of 47,300 in the stands. The public was impressed by the music, the marching, the achievement of high school bandmen, and the effectiveness of their instruction and of their instructors.

Staging such a spectacle is no hit-or-miss matter, no result of wishful daydreaming, no echo of "Oh, it-will-work-itself-out" procedure. It results from exact planning to last details. It results from recognizing a half-dozen types of handicaps, actual and potential, from admitting limitations of several varieties, from understanding the technical side of drama, the tempo and temper of an audience, and adhering to the requirements "of the show" to the last maneuver. For instance, if the eighth movement, the exit, were made in a disorderly manner, it would mar the impression made by all the rest of the show, chill the thrill from it, sour the song, smudge the picture; in brief, it would destroy the moment of high feeling for bands and spectators alike. That exit had to be precise, a changing maneuver, a self-ordering maneuver, a sweeping maneuver that funnels the whole show into two wagon gates as swiftly as a curtain drops. It was.

Planned to the Last Echo

The Charity Game band spectacle has developed through long hours of planning by groups of band directors, supervisors, and the game manager over a period of seven years. The band committee's problems break down into the following groups: (1) Determination of basic phases and formations such as have been described from the 1937 Charity Game performance. (2) Production of a complete timetable of instructions for the event. (3) Rehearsing the music in uniform style. (4) Coaching drum majors and band directors as far as class schedules permit to secure uniformity of execution. (5) Providing for bandsmen's convenience, checking, seating, etc. (6) Providing a cocoa canteen by way of warding off colds. (7) Organizing the handling staff.

These problems were solved as described below.

The Stadium maneuvers were worked out in general about a month before the game, first by a committee of seven band directors, in general session, then through several individual conferences, and checkups of timing. An experience of seven years with Charity Game band ceremonials has built up a fund of experience which permits these conferences to be kept at the minimum, and affords an excellent yardstick for new ideas. The entire program is roughed on drawing paper. Orders of march are established to make the best use of many colors of uniforms. Frontal alignments are set according to sizes and experiences of bands in the several maneuvers. All this must be done each year to produce a new and distinctive program.

Out of these conferences comes a final timetable for each minute of the bands' activity in the Stadium. The timetable for bands is like a skeleton. To it are attached special schedules for other groups in the ceremony, to wit: the Boy Scouts' detail of guides; the National Guardmen's four squads, who officer the band battalions under the center-field bleachers, bring bands to their starting points, and guide them on the gridiron rim assembly;

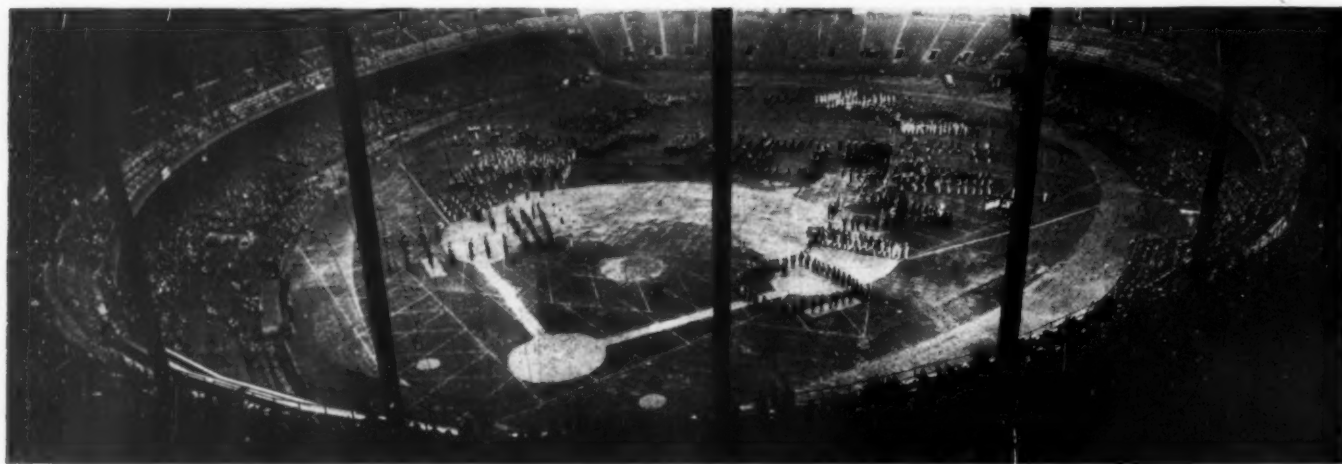
the Naval Reserves, who fire the cannon salute; the principals' flag-raising committee; the cocoa canteen; the Stadium staff in charge of field preparation, gate opening; the special police guarding equipment. To overlook any function of one of these units is to leave a door open for confusion and for interruption of the main program.

Blueprints Surpass Mimeographing

The form of these timetables is important. In the early Charity Games, instructions were verbal agreements confirmed with mimeographed sheets. This style of instruction proved insufficient. A fair performance developed, but bands were without complete and common understanding of what was to come next on the program. In the second year of the Charity Game, voluminous mimeographed instructions went out to each band. But only a few drum majors and band directors bothered to read them completely, and the program ran over its time allowance and developed discrepancies. It was comparatively poorly done. The instructions were too much to read. The third year a blueprint, showing (a) the assembling area and positions, (b) marching routes and massed formations by individual bands, and (c) exit procedure, proved much more graphic a bill of instructions than a volume of mimeographed pages. A couple of pages of instructions accompanied the blueprint, however, but band leaders apparently were still too busy to digest them. Finally, the committee put every detail of the timetable—maneuvers, positions, routes, general and specific instructions, coordinating orders, and provisions for convenience—on one big blueprint, supplied each drum major and band director and all of the committee and handling groups with them, and the ceremonial clicked to the minute. This graphic, compact, easy-to-refer-to style of instruction, though comparatively expensive, was effective where previous forms of instruction had not been.

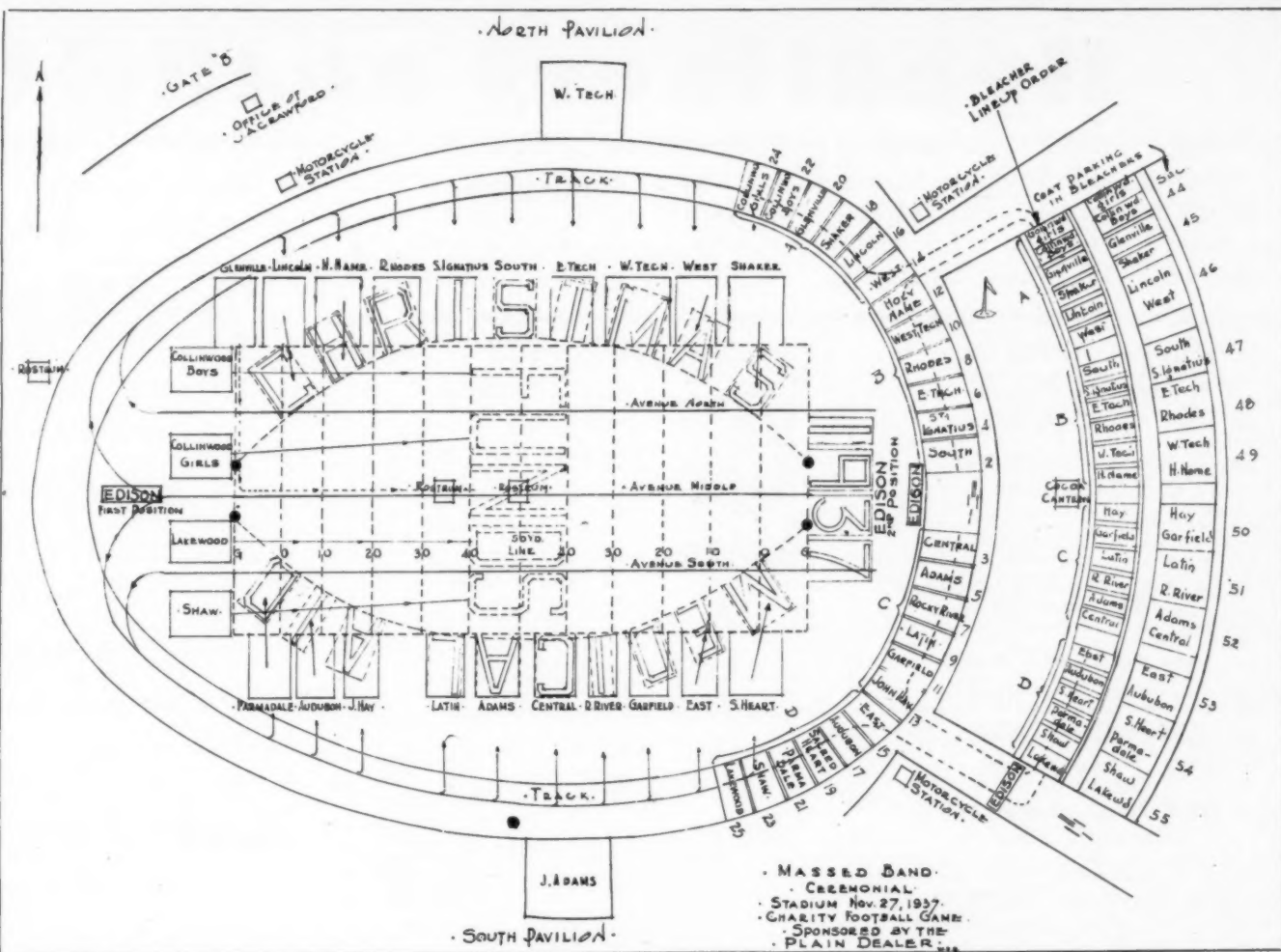
This program must be built on the premise that each band rehearses by itself. There is no opportunity to bring twenty-five bands from all over Greater Cleveland to the Stadium for a rehearsal. Such a rehearsal would take a whole afternoon from school. Music for massed performance is selected from a repertory that each band is understood to know, or to be able to secure. A large portion of the musical procedure is left to the bands' own choice. It is wise to proceed on this basis with its minimum of massed music and its maximum of individual performance because of inability to rehearse. It also heightens individual band recognition by the audience. It might be debated just how valuable a rehearsal would prove to be if one were possible. The musical program is developed far enough in advance to enable individual band directors to equip and train their bands on a certain piece if they have not previously practiced it.

One meeting of drum majors with several of the band committee is held ten days before the game so each will thoroughly



THE PAGEANT IN PROGRESS

A glimpse across the field of the huge Cleveland Stadium.—Seventy-five Cleveland high school bands participated in this ceremonial



GENERAL ORDERS:

Get a paper vest out of newspapers and wear it under jacket.
All bands be at stadium by 1:00 o'clock.
Enter in your uniforms.
Enter at Gate "B" in the east end of the Stadium.
Instrument cars will be equipped with yellow stickers, permitting them to park just outside Gate "B".
Bands will park their cases and overcoats in the center-field bleachers, in sections indicated on the right-hand edge of the chart.
Please keep things together and in place.
Police and scouts will be on guard over them.
Report under the centerfield stands by 1:05, and form by 1:10. Get cones tickets from your band director in ADVANCE.
NO PLAYING OF INSTRUMENTS DURING FALLING-IN procedure under bleachers.
Line up by bands, under the stands, according to the chart.
Cones will be on the fire from 2:00 until 2:45.
Bands are dismissed following the ceremonial.
THE OFFICE OF JOHN A. CRAWFORD, CHARITY FOOTBALL MANAGER, will be found in SECTION 20, near GATE "B", in the NORTHWEST CORNER. Messages may be sent on the motorcycles. Note 3 motorcycle stations.
CHANGES IN THIS SCHEDULE SHOULD BE PHONED TO CHARITY GAME OFFICES AT THE EARLIEST POSSIBLE MOMENT, AND SHIFTS WILL BE FORWARDED TO BAND DIRECTORS AS RAPIDLY AS PRACTICABLE.

POSITIONS, INTERVALS, DIRECTIONS:

In marching down the field, use your regular band formation. When pulling up on the edge of the gridiron, come up squarely in the space allowed for you on the chart. Note the yard lines. The yard line numbers will be up for you to go by. Dress your lines and your ranks so that they are at right angles or parallel with the side lines. The front rank of each band should stand on the side line and drummers should be the usual interval in front of their bands.
Shift to the letter formation at the third shot either in your regular marching order or in maneuvers which put you in the letter shape.
In the letter formation intervals should be one pace (30") between players and the letters should be in one, two, or three files, as you can work out best.
Letters in "PUMPS" should be 20 yards high - between the 40-yard lines - and should be 10 yards wide on the base. Intervals between bands in "PUMPS" should be 2 yards on the base.
Note the chart for how the letters are to be read. Don't let the letters upside down.
Letters in "CHRISTMAS" and "MEDICAL AID" should be 10 yards high and about 10 yards wide, touching the 10-yard lines as shown on the chart. Letters should guide on the line of 140th Infantrymen.
As soon as you have formed a letter, dress immediately on that Infantryman's line, so the letters read straight. The corners on roundish letters should be "pulled in". Let the "I's" be solid and strong; the "S's" solid, sharp and square.
ALL BANDS MARCH WITHOUT COLORS.
Figures in "1937" should be 10 yards high by 10 yards wide, and should have their base on the goal post line. Intervals between figures should be 2 yards on the base. (See Chart.)
Bands forming figures move to their figure positions according to dotted lines shown.
In case of withdrawal or substitution or additions to the enrollment, figure bands may be asked to move to replace a letter band, or to make two figures.
EACH BAND IS ASKED TO RECONSTRUCT NOT ONLY ITS ASSIGNED LETTER OR FIGURE BUT THE ADJACENT ONE.

LINES-UP AND FORMATION:

1:15 EDISON moves to center position of centerfield track and sounds "Flourishes." Then marches through the goal posts to its position at the West end of the gridiron, playing. When all "side" bands are all in place, EDISON moves by North track to position at East end of field.
1:16 All bands move from under the centerfield bleachers in four blocks to starting positions coming onto the inside edge of the track as squarely as possible. Then move in turn to the edge of the gridiron, to the proper avenue, according to the order shown on chart.
1:16 In the order listed below, bands march the length of the field in the three avenues, as marked. ("P" means North avenue), ("S" means South avenue), ("M" means Middle avenue.)
Each band will play its school march, or other selection and will form its school letters WHILE MARCHING if at all possible, as it is passing the middle field.
Do not halt in the center of the field if you can possibly avoid it.
The second band, and all other bands, will follow the preceding and one-third of the length of the field behind it; that is, when the preceding band gets to the 40-yard line, the next band starts. That puts three units on the field at the same time. Start playing at EAST GOAL LINE. Cease playing at the westerly 10-yard line. March to position on the edge of the gridiron, with drummers "on the rim". Cease playing when in gridiron position.
Be sure to come up to the edge of the gridiron squarely and at the correct yard lines as indicated by information and dress your lines immediately so that they are at right angles with the side lines.

MARCHING SCHEDULE:

TIME	ORDER	SCHOOL	AVENUE
1:16	1	Edison	N
1:17	2	South	N
1:18	3	Central	N
1:19	4	St. Ignatius	N
1:20	5	Adams	N
1:21	6	East Tech	N
1:22	7	Rocky River	S
1:23	8	Rhodes	S
1:24	9	Latin	S
1:25	10	West Tech.	N
1:26	11	Garfield	N
1:27	12	Holy Name	N
1:28	13	Hay	S
1:29	14	West	S
1:30	15	East	S
1:31	16	Lincoln	N
1:32	17	Auburn	S
1:33	18	Shaker	N
1:34	19	Sacred Heart	N
1:35	20	Glenville	N
1:36	21	Parma-dale	S
1:37	22	Collinswood (boys)	N
1:38	23	Shaw	S
1:39	24	Collinswood (girls)	S
1:40	25	Lakewood	N

MUSICAL PROGRAM:

1:43 All bands on the gridiron rim.
1:44 "THUNDER" by massed bands, Howard J. Gould, (South H.S.) directing. Starting with the first note, each drummer marches to the "Middle Avenue" line (sheet chart) and takes position at 6 yard intervals.
Drummers on easterly half of the field face the North stands.
Drummers on the westerly half of the field face the South stands. "PUMPS" drummers see special instructions.
All drummers in standing position twirl in rhythm throughout the playing of "THUNDER".
At end of "THUNDER" each drummer comes to "Salute" without command, and holds "Salute" until the director commands "Drummers-Post". Then they return directly to their own bands, with the exception of "PUMPS" Drummers. (See Special Instructions.)
1:45 Infantry detail shifts position as instructed.
1:47 AT FIRST PISTOL SHOT, "PUMPS" bands start to move out in this order, "P" first, and when it is a length out in front of the West End line-up, the "S" and the "M", and when they are one length out in front, the "P" and the "S". Note the "P" band "Glenville" comes from the North side first. GOING ON THE CENTER OF "P" band. Watch the intervals. Take widefield positions without forming letters.
1:50 AT SECOND PISTOL SHOT, other bands move to the outside of the oval.
1:51 AT THIRD PISTOL SHOT, all bands shift into letter formation, ending in proper position.
1:52 GOING ON INFANTRYMEN'S OR BOY SCOUT LINE.
1:53 "STARS AND STRIPES FOREVER" by massed bands, Jack O. Evans, (Shaker H.S.) directing. Pace leader. (Note position under "P" in "PUMPS".)
1:56 PISTOL SHOT. Band starts long TRUM TRUM at end from director, and it picks up clockwise around the track crescendo. WATCH THE MARCHED BAND DIRECTOR. READY FOR APPEAL.
1:57 Be ready for "Star Spangled Banner" when massed band leader puts hands high.
CANNON SALUTE.
"STAR SPANGLED BANNER" (through once only) by massed bands, Robert H. Riser (Collinswood H.S.), directing.
2:00 Flag at top of the pole.
2:01 On order of massed band director, bands reform simultaneously into marching order.
AT OUR COMMAND BANDS march off the field in column of bands via the track, each band marching to drums. March under the bleachers, swing into bleachers for seats and cases.
DO NOT MARCH OFF FIELD AS IF IN A RUSH. Criticism was heard of our exit last year. Keep this a finished job to the very end.

SPECIAL INSTRUCTIONS FOR "PUMPS" DRUMMERS:

For twirling during "THUNDER" drummers of "PUMPS" bands move to 80-yard line, take position 10 yards apart in same order they will be in during "PUMPS" formation. Face the west end of the Stadium while twirling. At command "Drummers-Post", move west to 40-yard line. Remain there.
At the FIRST PISTOL SHOT, each will give whistle signal from that position to its band in its position, and band will come out slowly under assistant drummer, the head drummer taking command as usual when band approaches the 40-yard line. From there, carry on according to general instructions above.

THE CHRISTMAS MEDICAL AID BAND PAGEANT ON PAPER

Facsimile of blueprint diagram and instructions issued to all participating bands—about one-fourth original size

March, Nineteen Thirty-eight

Page 43

Headliners at the Oliver

● While it will not be possible to have on display all of the worthwhile publications in the Oliver Ditson Co. catalog, a cordial invitation is extended visitors at the MENC Biennial to visit the exhibit and examine these works that have "clicked" with Music Educators.

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understand the role of his unit in the program. The entire group of drum majors goes over the big blueprint. Each drum major orients himself to the blueprints and visualizes himself in the Stadium according to its markings. All read through the instructions and ask questions on points that have not been made clear. At the end of the session, they understand the program far better than if they were left to read it alone. The session is handled on an informal classroom basis, with the lecture technique being designed to impart and to impress information rather than to achieve a discipline.

The Weather Is Out of Tune

Multiple conveniences have to be provided for at the Charity Game. This event has been staged annually on the Saturday following Thanksgiving. Along Lake Erie, the almanac warns of lowery weather or worse at that season. An experience of seven years has confirmed the warning. Only one Charity Game day in seven has been a fine day, showing blue in the sky. One day the mercury in the big lake front bowl tumbled to twenty-five degrees during the game. In other years, there has been snow on the ground—flurries in the air, wind blustering, whirling, and churning in the big bowl, mist just overhead. The temperature has averaged modestly above freezing. Fortunately rain has never fallen on the event. That would ruin it.

Such uncertainty of weather has led many band directors to accept the invitation to play in the ceremonial with the reservation "weather permitting"—a wise precaution, since their bands are youngsters. Frequently sharp weather has obliged bandsmen to wear overcoats over uniforms. In some cases, it has occasioned the canceling of participation by some bands. One year, four directors felt that their bands were not warmly enough clad to appear.

Possibility of such cancellations has built up the provision that each band should practice not only its own letter formation but that of bands adjacent to them in the maneuvering. With an eye to possible inclemencies, each bandsman was advised this year to cut himself a paper vest out of newspaper to wear under his uniform blouse.

Following the ceremonial, bandsmen have the privilege of the lower deck of the Stadium. Most of them move to sections where their own schools are sitting. Bands of the two schools, whose teams are to play the game, are seated on folding chairs on wooden floor platforms just in front of the cheering sections. These two bands play through the game, and perform on the field between halves as at most games.

Prompted by possible chilly weather, the Charity Game sets up a canteen of hot drinks for bandsmen. All players are served cocoa immediately after the game. Cocoa was the choice of drum majors. Each bandsman is given a ticket good for a cupful. This bit of warmth and the "dress warmly" instructions have seemed to reduce the number of colds blamed on participation in the Charity Game program to a minimum. None have been re-

ported to the game offices in the past three years, though there may have been a few.

Impossibility of rehearsing the handling staff puts another problem on the band committee. They must work from the blueprints, from specially digested instructions for themselves alone. Rehearsal on paper with their commanders is possible, but is a second-hand instruction at best. Being Boy Scouts, Guardsmen, and Naval Reservists, they are used to disciplined procedure and have responded in commendable fashion. But it is not to be supposed that, because of their experience with formations and group maneuvers, they should know specifically what to do in an intricate, closely timed program such as this one without definite orders.

A Climax for Band Instruction

The band ceremonial comes as a climax to the football season, with its emphasis on the spectacular parades of individual bands. The fine aspects of a festival are inherent in it. There is a challenge to each band in this ceremonial. With schedules which bring together the bands of only four or five schools of each individual league, the bands approach the Charity Game with anticipation fired by the reports of outstanding or unique marching of bands in another league and the desire to "look them over." Directors and members are on the alert to find new ideas for use in their own parades in the following or in some future football season. This friendly comparison spreads to the supporters of the various bands. It provokes them to want to share with the postseason football résumé. It stimulates conversational interest in the schools of Greater Cleveland.

Not only the tricks but the fundamentals of marching are on exhibition. The ability to adjust quickly and effectively to a new and unexpected situation is a challenge to level thinking and a test of the soundness of basic training. Following a blueprint under the gaze of thousands in producing a spectacle of considerable intricacy, provides the same kind of zest with which a debater follows his skeleton outline in the presentation of a rebuttal. Group movements require coöperative thinking and action within the limits of "on second" timing, which have definite educational reverberations, and under the conditions of the Charity Game ceremonial, serve as a voluntary final examination for the work of the bands in the marching portion of their course of study. Very probably the evaluation of the public is as adequate as the grade of the report card, for measuring the outcomes of the drill season.

The Charity Football Game's band spectacle is regarded as unique. It can be adapted to other localities, and this article has gone into detail to simplify the task of other cities that might attempt it. The experience cited is valuable and it is given circulation here for the benefit of band building and school instrumental instruction far and wide. It can serve to win new public support and appreciation for the merits of instrumental instruction generally.



GREENE COUNTY (MISSOURI) RURAL SCHOOL ORCHESTRA

This orchestra of about one hundred players from the one- and two-room rural schools of Greene County will appear Thursday afternoon, March 31, on the Missouri all-state rural school music program at the 1938 biennial meeting of the Music Educators National Conference in St. Louis. L. H. Coward is county superintendent. C. N. Tucker is director of the orchestra.

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The Physiology of Vibrato

KENNETH N. WESTERMAN

Biological Research Laboratories, University of Michigan

THREE HUNDRED years ago the "brilliant shake" in Baldassare Ferri's voice was considered of outstanding merit in the beautiful singing of this famous male soprano. Two hundred years ago "a shake as admirable as it was rare" described the singing of Carlo Broschi, who was reported as having the most beautiful voice ever heard by the critics of his generation. One hundred years ago this "shake" was given a name, and Giovanni Battista Rubini, the "King of Tenors," with a range from low E to G above high C, was reported to be "the earliest to use that thrill of the voice known as vibrato."

Thus we see that from the earliest recorded comments on the world's most famous soloists, vibrato has been recognized as part and parcel of artistic voice production, although the term—coming from the Italian *vibrare*, to vibrate—was not used historically until the time when the above description was given of the world famous tenor Rubini. It would not be fair, however, to that minority, ever present in any discussion of what constitutes artistry, if we did not give recognition to antagonisms toward its appearance and mention the writer who reported that Ferri's "tremolo was a ludicrous and incessant wobble," and the one who started the ridiculous report in Rubini's time that Rubini's vibrato broke his collarbone when he was singing a high C.

It was reserved to the first three decades of the twentieth century for this neuro-muscular rhythmic pulse, which has been called everything from a "wobble" to a "goat bleat," to be scientifically examined from all angles until it is possible now to state that every artist, singing with an acceptable tone quality, has vibrato, and to give an accurate picture not only of its reception and transmission but of its physiological cause.

When vibrato is characterized by a certain rate, amplitude, and intensity and the resonance is full and free, there is an auditory fusion of its component parts and the listener recognizes it only as a thrill in the voice. This has caused it to be judged against the subjective standards of the well-trained ears of voice teachers instead of as a specific emergence from well-balanced gross skeletal muscles, as measured from action currents of the muscular and nervous systems at a definite pulse rate to maintain the type of muscular action involved.

Now that the physiological characteristics of vibrato are known, every fact which has been brought out through recent scientific research on its transmission and reception becomes part of the complete picture. It is time to review these facts, both psychological and physiological, and embody them in our voice teaching techniques.

Fear, by some teachers, that vibrato was a "defect," and a wish to impart this "thrill of the voice" to their students, by others, have resulted in aesthetic opinions which have led the vocal teaching profession into a most untenable position regarding vibrato. "A steady tone, which means a tone produced with a free throat and good breath support is the only correct tone," writes one voice teacher, not realizing that such a tone physiologically could not be produced without a resulting vibrato. "Your teacher is perfectly correct in insisting that you eliminate the vibrato," writes another voice coach who was the possessor of a beautiful vibrato himself but did not know it. Other voice teachers, recognizing its beauty but not knowing its cause, have tried to teach it, resulting in their pupils widening the pitch interval until it passed through the tremolo nearly to the trill stage, becoming a disagreeable quaver too wide for an auditory fusion. This fear, by some, that it was a fault, and attempts to teach it as an

embellishment, by others, have led to some odd practices in the field of music.

Because early research work fumblingly thought "at absolute *pianissimo* there is no vibrato," we have some choir directors with vibrato-phobia whose choirs sing only from *pianissimo* to *mezzo piano* for fear it may become too prominent; and although later research work challenges the finding of any voice of acceptable quality without vibrato, we have some choirs that shout from *forte* to triple *fortissimo* to increase the thrill in their singing. Both attitudes lose the very essence of interpretation—contrasting moods by contrasting dynamics.

A most interesting bit of research work in vibrato was done by the Edison laboratories just preceding the placing on the market of the New Edison in 1921. Assuming that vibrato was wrong and thinking, "If this defect could be eliminated, nothing would exceed the beauty of the human voice, but until this is done there will be only a few singers in a century, who can emit pure notes in all registers," Thomas A. Edison had his agents in Europe and America make records of some thirty-eight hundred voices in an attempt to find soloists who could "sing pure notes, without extraneous sounds and the almost universal tremolo effect." In spite of the fact that Mr. Edison had vibrato—or "tremolo" as he called it—examined from the standpoint that it was a defect and that "so far, there have been found no means for correcting it," the results of his research brought out the simple fact that, without the use of the more intricate examinations of wave forms which present mechanisms afford, vibrato was found to be practically universal among accepted artists of all nationalities, for out of the thirty-eight hundred examined only twenty-two were found who were apparently without "tremolo."

We wish emphatically to state that the use of the term "tremolo" should be discarded from the terminology of well-informed voice teachers and students, and the vibrato described as normal or clinical. Under the clinical descriptions, terms such as "too fast," "too slow," "too wide," or just plain "terrible" would be heard. All vocalists should assist Dr. Seashore "in relegating the term tremolo to oblivion."

To find a human being singing acceptably without vibrato would be like searching for a human being living normally without breath pulse or heart beat, for posture cannot be maintained or muscles used in condition of tonus and tetany¹ of moderate sustained contraction type without the action currents of the muscular and nervous systems being at vibrato rate.

There have been two fields of research work bearing on vibrato: the very remarkable and thorough work done by many students in the psychology laboratory at the University of Iowa, under the direction of Carl E. Seashore, on the presence of vibrato and its evaluation as interpreted from stroboscopic records physically recorded; and the physiological research work in the physiology laboratories of France, Germany, Belgium, and of several of our own universities in action currents in muscles in condition of tonus, tetany and tremor, probably done with no thought that it had any bearing on musical problems. The examination of these two fields of research, using the facts of tissue

¹ "When a muscle receives a series of rapidly repeated stimuli, it remains in a condition of contraction as long as the stimuli are sent in or until it loses its irritability from the effect of fatigue. A contraction of this character is described as a compound contraction or tetanus." [Howell's "Physiology."] The terms "tetany," "tetanus," and "tetanic contraction" are synonymous as defined in the sixteenth edition of Dorland's "Medical Dictionary," and are so used by physiologists when speaking of muscles innervated as above.

function and emergent specificity as found in the research work of the biolinguistic laboratories of the University of Michigan, gives us an opportunity to consider the functional conditions under which the singer produces vibrato.

Too much credit cannot be given the Iowa group for they have shown by scientifically recorded data that all artists of accepted talent show vibrato, and that pitch and intensity and timbre are fluctuating characters of vibrato in the order named; that rhythmic fluctuation of pitch is the strongest characteristic of vibrato, with fluctuation of intensity more marked in artists than in students and that there is a period change in timbre with the change in pitch, while intensity and pitch are generally heard as being much smaller than they actually are, although this varies considerably with the hearing ability of the listener. They have also found that opera songs tend to have a wider and faster vibrato than concert songs, even when sung by the same artists; and that it is present in practically one hundred per cent of phonated time including even glides, portamenti, and embellishments; and that tone placement, range, and dynamics have very little effect upon it. Its rate averages about six per second, and its average pitch fluctuation is about one semi-tone.

All the research work of the University of Iowa group was done with the psychological assumption that vibrato was a phenomenon of "emotional tension" although their latest findings show that "The expression of all kinds of feeling, even the most divergent, tends to take the same general character of vibrato," and Dean Seashore reports, "This finding came to us as a great surprise in the laboratory."

▲

For an understanding of the findings of the research work of the physiology laboratories, a few simple statements will be made concerning muscle innervation.

Muscles of the human body are made up of small bundles of muscle fibers innervated originally by single nerve fibers. A single bundle of muscle fibers with its innervating nerve fiber is called a motor unit. The number of motor units in different muscles varies greatly with the size and function of the muscle. When the human body assumes a posture, the central nervous system maintains that posture by action currents² in motor units in the muscles involved. If the strain on the muscle is slight, only a few motor units may be so innervated; or nearly the entire muscle may be under innervation, depending upon the strain on the muscle from the posture taken. When muscles are innervated by this involuntary posture maintaining mechanism, they are said to be in a condition of tonus. If in voluntary contraction muscles are innervated to maintain a contraction, those muscles are said to be in a condition of tetany. Tremor, in its many forms, most easily identified in the shaking palsy of old age, is the clinical form of the same rate of action current as in tonus.

The length of the present article will not permit of a thorough bibliography of either the work of the Iowa group or of the many physiologists who have contributed to the solution of this problem, but from the findings of Sherrington, published in 1915, and the succeeding research work of physiologists of Germany, Belgium, France, and our own universities, culminating in the very recent reports of Smith of Harvard, Rijlant of Brussels, and the Frenchmen, Gomez and Lévy, we will give the following summary:

There are no action currents sent to muscles in complete relaxation. The average pulse rate of action currents sent to muscles in condition of tonus is five to seven per second. This pulse is very light and only a few motor units are so innervated when skeletal muscles are nicely balanced. This same vibrato rate of discharge is also used in the moderate sustained voluntary contraction of muscles in condition of tetany. In increased con-

² The "control" concept of cortical determination of patterning of motor and secretory tissues is not hereby accepted or excluded.

tractions, rates increase, mounting to an average of forty-five or fifty per second but sometimes as high as one hundred. Even muscles in increased contraction have a background of the low rates of tonic innervation mixed with the faster rates. Unusual strain on a single muscle or set of muscles trying to maintain either posture or moderate contraction, causes an exaggeration of tonic innervation until the condition of that muscle becomes one of tremor instead of tonus. Fear or hysterics will also create this hyper-tonic effect in single muscles or musculatures. The condition of tonus, with its controlling action current at vibrato rate, is the foundation upon which skeletal posture is maintained.

These findings have a very vital bearing on all techniques for the teaching of voice, speech, and speech correction. From them, we can see with clarity that vibrato is the effect upon tone of this neuro-muscular rhythmic pulse from the central nervous system made possible only when the physiological conditions of tone production are perfect enough to release and maintain that rate.

Putting these findings into the framework of the biolinguistic researches of the University of Michigan, we may state three definite things concerning vibrato:

I. When the gross skeletal muscles of posture and breath control, beautifully balanced in condition of tonus and tetany, are physically functioning against the minimal motors of the delicately varying small muscles of larynx, pharynx, jaw, palate, tongue, and lips, an artistic vibrato emerges.

II. Poor skeletal posture, fear, hysteria, localization of effort—in fact, anything which will throw this balance out of alignment—will result in single muscles or sets of functioning musculatures developing a condition of tremor which will by its localized exaggeration destroy the artistry of the functioning vibrato.

III. Vibrato is the effect upon tone of a neuro-muscular action current sent to motor units of muscles from the central nervous system to maintain a definite type of physical action and may be speeded up by increased tension in the balance of gross skeletal musculatures, or may be decreased as the easy balance of those musculatures approach relaxation.

Under the first of these, there will emerge those beautiful vibratos found in the thrilling voices of all true artists. Under the second, we will still hear the goat bleats and see the quivering throats and bobbing heads of shaking-palsy soloists. Under the third, we will see and hear the interpretations of a few of our truly great artists, for only the artist who is physically enthusiastic as he expresses great emotions will show great variability in rate, pitch, and intensity in vibrato.

Such an artist is Lawrence Tibbett whose vibrato pulse rate varies from four and five-tenths to nine per second, and whose pitch fluctuation is from three-tenths of a tone to over a full tone as he literally throws himself physically, as well as emotionally, into the interpretations of his songs.

Voice teachers basing their techniques of teaching on these physiological facts need have no fear concerning the rate, amplitude, intensity, or auditory fusion of the vibratos which will emerge in the voices of their students. Provided they are equipped with similar scientifically based techniques in the teaching of breath control, pitch mechanism, resonance, and phonetics and have a biolinguistic emergent approach varying with the physiological differences of each student, they should be able to develop voices with skill and accuracy and not merely coach in interpretation of song literature and attempt to "correct faults" by so-called empirical findings.

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March, Nineteen Thirty-eight

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Association and Club News

New Jersey Department of Music, S. T. A.

▲ At the junior high school instrumental forum, held in Elizabeth, February 22, Charles W. Hamilton, assistant commissioner of education, was guest speaker. The Association sponsored the events, in which five local junior high school music groups participated, augmented by two visiting orchestras from Summit and Westfield. The all-day program, which was arranged with the cooperation of Thomas Wilson, included demonstrations and discussions, in which the following directors participated: Edward J. Hassay, William J. Lang; Arthur H. Brandenburg, Herman T. Toplansky, J. Fred Mueller, Walton S. Burriss, Jr. Mr. Brandenburg was chairman of the instrumental forum committee.

Plans are under way for the extension of summer music schools so that larger numbers of boys and girls may have instrumental and vocal lessons, as well as experience in performing in orchestras, bands, and choruses during the first six weeks of the summer vacation. Another plan is the formation of regional bands, orchestras, and choruses within the state, in order to accommodate the girls and boys, who, though proficient enough, cannot be accepted by the All-State groups.

In furthering the organization work of the Department, the officers and board of directors have the cooperation of twenty-two county chairmen and thirty-six state committees.

A large number of New Jersey music educators are planning to attend the convention in St. Louis. Among those who have been appointed to chairmanships in the Conference program are: Emma Jane Lafetra, of Red Bank; Lilla Belle Pitts, of Elizabeth; Osbourne McConathy, of Glen Ridge; John H. Jaquish, of Atlantic City; Arthur E. Ward, of Montclair;—Corinne R. Woodruff, Corresponding Secretary.

Colorado M. E. A.

▲ At a recent meeting of the Colorado Music Educators Association, which combines the Colorado Choral and Instrumental Directors Associations, it was decided to divide the state into two sections, namely, the northern and southern, for the sake of convenience in holding the competition-festivals. Accordingly, the dates and places of the Rocky Mountain high school competition-festivals are announced as follows: southern section—Colorado Springs, April 18-20; northern section—Greeley, April 20-23.

Sponsored by the Colorado M. E. A. in cooperation with the Colorado Springs Chamber of Commerce and the Greeley Community Music Festival Committee, the events will include competitions for junior and senior high school bands, orchestras, small ensembles, and solo instruments, as well as choral festivals and vocal solo competitions.

Groups desiring further information concerning the events should apply to Secretary Herbert K. Walther, of the Instrumental Directors Association, 1140 Lincoln Street, Denver; to Kathryn Bauder, of the Choral Directors Association, 609 South Meldrum Street, Fort Collins.

Officers of the Colorado Instrumental Directors Association for 1938-39: President—Gus E. Jackson, Eads; Vice-President—John T. Roberts, Denver; Secretary-Treasurer and Contest Chairman—

Herbert K. Walther, Denver. Directors: Rei Christopher, Pueblo; Hugh McMillan, Boulder; Kelsey Kirk, Julesburg; B. E. Kibler, Colorado Springs; Raymon Hunt, Denver.

Officers of the Colorado Choral Directors Association: President—Blanche R. Collins, Greeley; Vice-President—J. Luella Burkhard, Pueblo; Secretary-Treasurer—Kathryn Bauder, Fort Collins. Directors: John C. Kendel, Denver; Fareeda Moorhead, Denver; Loraine Nelson, Denver; Lillian Woland, Fort Morgan.—Herbert K. Walther, Secretary, C. I. D. A.

Ohio M. E. A.

▲ At a recent meeting of the board of directors of the Ohio Music Education Association, President Eugene J. Weigel appointed the following committee to recommend a plan for redistricting the territory for sectional activities: F. L. Kinley, of Findlay, chairman; M. Elizabeth Lawrence, of Miami University; G. Austin Kuhns, Steubenville; Edith M. Keller, of Columbus.

The proposed suggestions for redistricting the territory are based on the natural centers of interest with the idea of eliminating long travel distances and of stimulating greater interest in centers which are showing musical development and in others which are somewhat retarded in their progress. Aside from the Greater Cleveland area, the new plan would include eight districts instead of the present six. These would be: Northwestern, North Central, Northeastern, Western, Central, Eastern, Southwestern, and Southeastern. If approved, the plan will remain in operation for a period of five years.

The foregoing information was taken from the February issue of *The Triad*, Arthur L. Williams, editor.

Kentucky Band and Orchestra Directors Association

▲ A band clinic was held at the University of Kentucky, Lexington, March 4 and 5, under the sponsorship of the Band and Orchestra Directors Association. The Association will also cooperate with Louisville as co-host to the Region Seven contest, to be held in Louisville, May 26, 27, and 28.—John Lewis, President.

Louisiana M.E.A.

▲ Louisiana is making an earnest endeavor to secure one hundred per cent membership among its music teachers for the Louisiana Music Education Association and for the National Conference, with which the M.E.A. is affiliated. According to present indications, Louisiana will have a delegation of no less than fifty and possibly a hundred at the St. Louis convention. State Supervisor S. T. Burns has made arrangements for special pullman accommodations for the trip. Ralph R. Pottle, of Hammond, will have the chairmanship of the violin section of the National High School Orchestra at the convention.

Of local events: Paul Thornton, of Natchitoches, state vocal chairman for the M.E.A., is sponsoring, through the Association, three vocal and orchestra festivals to be held in three different sections of the state—Hammond, March 4 and 5; Lafayette, March 11 and 12; Natchitoches, March 24 and 25. The state band contest committee headed by J. B. Meyers, assisted by George Stout, is planning a splendid program for the coming state band events.—Walter Purdy, Journal Correspondent.

Wyoming Choral and Instrumental Directors

▲ At a recent meeting of the Association, plans were completed for affiliation with the Music Educators National Conference, and a constitution was drawn up for presentation and ratification at a meeting to be held in May.

The 1938 officers are: President—Blaine D. Coolbaugh, Casper; Vice-President—A. L. Samuelson, Powell; Secretary-Treasurer—P. D. Parker, Casper. Directors: Jessie May Agnew, Casper; Jessie E. Leffel, Cheyenne; Christine Delaet, Sheridan; Winston Butscher, Manville; F. R. Bond, Gillette; Merle Prugh, Cody.

At a special session held in January, the directors voted approval of the plan to hold the state music festival in Casper, May 5, 6, and 7.—Blaine D. Coolbaugh, President.

Illinois School Orchestra Association

▲ The state orchestra competition-festival will be held in Normal, May 6 and 7. Soloists and ensembles will compete at the same time. The several district events will be held, April 23.

Officers: President—Fred R. Bigelow, Geneva; Vice-President—F. C. Kreider, Collinsville; Secretary—Emma R. Knudson, Normal; Treasurer, L. A. Stark, Franklin Park.—Fred R. Bigelow, President.

New York School Music Association

▲ More than fifteen thousand boys and girls, representing some 250 different school systems, are now rehearsing for participation in the twelve sectional competition-festivals which are to be held this spring under the sponsorship of the Association. The majority of the events will be held April 7, 8, and 9. All schools planning to attend should contact their nearest sectional chairman at once. The schedule, giving the name of each chairman, follows:

Western New York—Fredonia Normal School, Francis H. Diers; Southwestern New York—Cuba High School, Loretta Whiteman; Southern New York—Endicott High School, Thomas L. Gillespie; Southeastern New York—Port Chester High School, Paul Weckesser; Long Island District—Adelphi College, Jesse Lillywhite, Southampton; Eastern New York—Bolton Landing High School, Paul Harrington; Northern New York—Ogdensburg High School, James Garfield, Potsdam; Central Northern New York—Carthage High School, Frederick Mellnitz; East Central New York—Clinton High School, Henry Ready; North Central New York—Marion High School, Theron Forbes; West Central New York—Auburn High School, Elias Atwater; Northwestern New York—Wilson High School, Anthony Barone.

The eastern New York state finals will be held in Amsterdam, May 6 and 7. The western state finals will be held in Jamestown, May 13 and 14.—Frederic Fay Swift, Secretary.

Southwestern Idaho M. E. A.

▲ The program for the January meeting of the Association included the following: an address "Music Education and the School Administrator" by Superintendent John Walsh, of Nampa; a demonstration of music integration by J. A. Winther; and several solo and ensemble numbers presented by groups under the direction of Edison Fowler.

The spring music festival will be held May 6 and 7.—Louise Bales, Secretary.

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Ohio Valley M.E.A.

▲ The second annual band clinic, held in Wheeling, February 10 and 11, with William D. Revelli in charge, attracted a large attendance. Twenty-two schools from West Virginia and Ohio were represented, and the band included 130 players. The band also made other concert appearances during February in Tiltonsville, Steubenville, and Bridgeport.

The Ohio Valley Festival Chorus was conducted this year by Noble Cain, of Chicago, with Clifford Menz, of New York, as tenor soloist. The chorus comprised approximately 350 singers, representing more than thirty communities in West Virginia, Ohio, and Pennsylvania. Both Mr. Cain and Mr. Menz were guests of honor at the February dinner meeting of the Association.

At the first annual solo and ensemble contest, held under the auspices of the Association, the winners were awarded partial scholarships to the summer band and orchestra camp at Oglebay Park. The camp will be operated under the joint sponsorship of the M.E.A. and the Tri-State Music Association.

Many of our members are planning to attend the St. Louis convention.—Edwin M. Steckel, Secretary.

North Carolina M. T. A.

▲ The North Carolina Music Teachers Association, which is a division of the North Carolina Education Association, will hold its annual meeting in conjunction with the North Carolina Chapter of the American Guild of Organists in Raleigh, March 18.

The general session program will include a lecture-recital by Robert Walenborn and a talk and demonstration on "The Value of Improvisation" by Jan Philip Schinhan. The afternoon session will be devoted to forums for piano, public school music, organ, voice, and band and orchestra.

The 1938 officers are: President—Glen Haydon, Chapel Hill; Vice-President—William Powell Twaddell, Durham; Secretary—Frederick Stanley Smith, Southern Pines.—Glen Haydon, President.

Western Kentucky M. T. A.

▲ A vocal and instrumental clinic was held by the Western Kentucky Music Teachers Association at Murray State Teachers College, January 20. Students

from Murray State Teachers College performed the contest numbers which will be used in the state festival.

A plan for the coordination of all music teaching groups in Kentucky was explained by Price Doyle, and the decision was made to organize all music teachers through county, district, and state associations. In addition, the dates March 25 and 26 were set for the First District music contest to be held in Murray.

Attendance at the meeting of the National Conference in St. Louis, March 27-April 1, was urged, and plans were made for a Western Kentucky luncheon, to be held some time during the convention.

The 1937-38 officers are: President—William H. Fox, Murray; Vice-President—Everett Crane, Murray; Secretary and Treasurer—Hazel Graham Moss, Paducah.—Hazel Graham Moss, Secretary.

In-and-About Tulsa

▲ The life of Maurice Ravel was the main theme of the March meeting of the Club. Ouita J. Gardner, chairman, presented several local artists in a program of modern compositions.

Hazel Hoss and her committee will present the life and works of Rachmaninoff as the feature of the April luncheon meeting. Also talks will be given concerning the St. Louis convention activities by those who attended—and a large number are planning to be among the Oklahoma delegation.

Albert Weatherly, director of instrumental music in the schools, is sending several students to play in the band, and George Oscar Bowen and many other members of the music department will also be there.—Ruth G. Lewis, Corresponding Secretary.

In-and-About Columbus

▲ Following the luncheon meeting of the Club held recently in the ballroom of the Southern Hotel, a program was presented which included a demonstration of primary rhythm work by Cloea Thomas, of Ohio State University; an address and demonstration, "The Changing Voice," by Roy Hilty, of Bowling Green; and music by the Indianola Junior High School Chorus, directed by Evelyn Ross.

The next meeting will be held March 19 at Ohio State University in connection with a band and voice clinic.—Mary Longfellow, Secretary.

Central Long Island M. E. A.

▲ Plans have been completed for three festival events to be held under the auspices of the Association as follows: (1) Band festival, May 1, Bayport—Jack A. van Broderode, local manager; (2) Orchestra and chorus, May 6, Huntington—Earl Doty, local manager; (3) Junior high school festival, date to be announced, Islip—Catherine E. Schlemmer, local manager.

Development of the Central Long Island High School Band and Orchestra is in process. Marian McCutcheon, president of the Association, is directing the project, which will include in its scope the music departments of approximately twenty of the leading communities of Central Long Island.—Jack A. van Broderode.

In-and-About Dayton

▲ Meeting recently at the Engineers Club, in Dayton, the In-and-About Dayton Club had as guest and speaker John W. Beattie, dean of the school of music, Northwestern University, Evanston. Mr. Beattie spoke on the subject "Fads, Fancies, and Fundamentals." Superintendent Emerson Landis, of the Dayton public schools, was also a guest. Genevieve Brintnall presided.

The next meeting will be held in April, the date and place to be announced.—Anne Charch, Publicity Chairman.

In-and-About Eastern Washington

▲ The place of music in the changing curriculum was discussed at the February meeting of the Club. Walter Thomas, presiding. As a result of the discussion, a committee, with George Stout as chairman, was appointed to meet with the administrators to promote the interests of music in the curriculum.

Heinrich Roth, of Cleveland, Ohio, exhibited and demonstrated some new instruments, which he had recently brought from Europe. Among these instruments were a flute and a clarinet made of new plastic glass. Also appearing on the program was Harvey Guertin, of the Guertin and Ross Music House, who spoke on the relationship of the music dealer and the music educator.

The final meeting of the season will be held in conjunction with the music section meeting of the Inland Empire Educational Association in April.—Dorothy R. Bussard, Corresponding Secretary.

In-and-About New Haven

▲ "Inviting Tiny Tots to Write Tunes" was the topic discussed by Mary Donovan at the February meeting of the Club. Several piano solos were played by Florence Morrison. Lawrence Perry led the group singing, and Leon R. Corliss read the bylaws of the constitution, which were approved by the members. Elsa Limbach presided.

Committees appointed: Membership and Fellowship—Mae Andrus, chairman; Publicity—Clarence A. Grimes, chairman; Nominating—Ruth P. De Villafra, chairman, Ruth Dieffenbach, Agnes Wakeman, Lawrence Perry, and Gustave Baumann.

The March 26 meeting will be held at the Hotel Taft, New Haven; a dance will follow the dinner.

April 23 is the date set for the final business meeting—time, 12:30; place, Church Wall Tea Room.—Leon R. Corliss, Secretary.

In-and-About Waterloo

▲ "Principles Underlying the Verse Speaking Choir" was the subject discussed by Hazel Hannah, of East Waterloo, at the last meeting of the Club. A demonstration was given by a group of sixth grade children.

Waterloo will be well represented at St. Louis.—Alpha Corinne Mayfield, Publicity Chairman.

FOR CONFERENCE MEN

DURING the coming convention in St. Louis, the men of the Music Educators National Conference will be invited to attend a meeting of an organization known as the Kingfish Club. This club is composed of band and orchestra directors, choral directors, dealers in musical merchandise and members of their firms. The organization is confined to men; and at the monthly meetings, the members are addressed by various speakers, entertained by visiting artists, or they join in a round-table discussion of problems that arise in the profession.

When the metropolitan area has a band clinic or is honored by the presence of some musician of note, the club holds a special meeting for the purpose of entertaining the group or individual, and perhaps initiates them into the mysteries of Kingfishery. Each member of the club is known by the name of a fish, and is always addressed by that name while the club is in session. Each month a new Kingfish is appointed to be chairman of the next meeting.

It is planned to have an open meeting after one of the lobby sings—probably starting around eleven o'clock in the evening—and it is the fond hope of the members of the club that all the visiting men delegates will plan to attend this nocturnal meeting, at which time they will be expected to relax, be themselves, and enjoy an evening of fellowship and the opportunity of becoming better acquainted with one another.

During a recent Missouri Music Educators band clinic held in Webster Groves, Missouri, the Kingfish Club entertained the members of this organization, but, unfortunately, had prepared for only part of the number of men that attended the meeting. Why not drop a post card to Hares, Assistant Supervisor of Music, Board of Education, St. Louis, Missouri, telling him to put your name in the pot for the Kingfish supper? Do not worry about the cost. It will be very nominal.—Ernest Hares, Kingfish for March.

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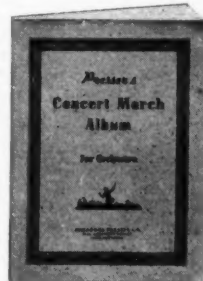
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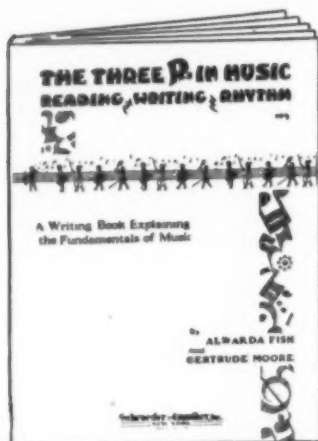
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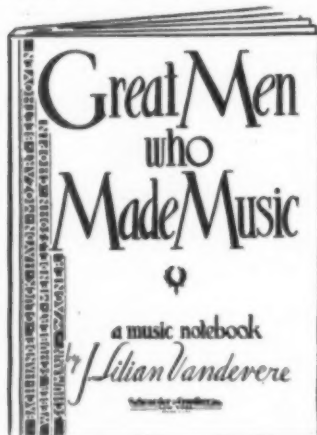
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In-and-About Indianapolis

▲ Eighty-six members and guests were present at the February luncheon meeting, held at the Arthur Jordan Conservatory. The program included a report on the Conference Yearbook by Edward B. Birge; a talk "Some Trends in Music Education" by Samuel L. Flueckiger; an illustrated lecture "Shakespeare and Music" by Charles F. Van Cleve, assisted by Miss Green, of Muncie; and group singing of new music, led by Bjornar Bergethon, assisted by Gertrude Free, accompanist. Music for the sing was loaned by Gladys Alwes. Claude E. Palmer was program chairman.

Preceding the luncheon, an orchestra clinic, sponsored by the instrumental committee, was held. The committee members are: Ralph W. Wright, chairman; Will H. Bryant, Claude E. Palmer, Robert Shepherd, Will Wise, Walter R. Elliott, Frederick A. Barker, Robert Shultz.

New board members: Isabelle Mossman, Harold E. Winslow, Bjornar Bergethon, Claude E. Palmer, Ralph W. Wright. Their selection of officers will be announced at the March 19 meeting, at which time the instrumental committee will present a band clinic, with first chair men of the Indianapolis Symphony Orchestra assisting. Clarence Morgan, of Indiana State Teachers' College, will speak on "College Radio Broadcasting."

The Fifth Annual Indiana Male Chorus Festival, sponsored by the Club, will be held in Anderson, May 14, with the Amphion Male Chorus as hosts.

The St. Louis convention is arousing unusual interest, and it is anticipated that the Indiana contingent will be a sizable one.—Louise E. Swan, Publicity Chairman.

Chicago High School Music Teachers

▲ The March 15 meeting of the Club will be held at the Cordon Club—dinner at half past six; recital at half past seven. The recital will be given by John Jacob Niles, who will sing and play a program of American folk songs.

According to present indications, the Club will be well represented at the St. Louis convention.—Clare John Thomas, President.

In-and-About Boston

▲ Three topics will be discussed in the manner of a radio forum at the April 9 meeting, University Club, Boston: (1) The relation of the Eastern Music Educators Conference to Boston and New England; (2) What should the music supervisor do in order to win the fullest cooperation of the superintendent and the principal? (3) What can be expected, in the school music program, of the grade teacher who is a graduate of a teachers college? Gladys Pitcher will be chairman of the meeting. Election of officers will be held.

Mabel S. Reed, of Worcester, was chairman of the February meeting, at which Haydn M. Morgan, of Newton, conducted a choral clinic.—Enos E. Held, President.

In-and-About Chicago

▲ The Club will hold its final meeting of the season at the Auditorium Hotel, twelve o'clock, noon, April 16. There will be an election of officers. The program will be announced later.

A sizable representation of club members will attend the St. Louis convention. Among those who will direct or enter groups in the events are: David Nyvall, Jr., Henry Sopkin, Sam Barbakoff, Helen Kane, and others. Helen C. Howe, director of music in the Chicago public schools, will be chairman of the vocal meeting, at which Mr. Nyvall will conduct. Serving on committees: Ann Trimmingham, Avis T. Schreiber, Esther Goetz, and others.

The public relations committee of the Club, Edith Wines, chairman, is planning a meeting with all officers of the various In-and-About groups of the country for the purpose of exchanging ideas on organization. Other members of the committee: Robert White, Ann Trimmingham, Robert Lee Osburn, Melvin Snyder.—Avis T. Schreiber, Secretary.

In-and-About Cincinnati

▲ The theme of the March 19 meeting of the Club will be "Recent Research in Music Education." Gordon Henrickson, of the University of Cincinnati, will have charge of the program, which will be presented at the College of Education, University of Cincinnati.

In addition, a song recital will be given by the Teachers' Chorus, Frank C. Biddle, director.—Thelma Klett, Secretary.

In-and-About Springfield

▲ At the February meeting of the Club, Benjamin Buxton, of the Springfield Republican, was guest speaker. As a result of his talk on stimulating further interest in music for the concertgoer as a constructive aid in the development of music appreciation, the Club endorsed the plan of starting an adult course in appreciation. Others appearing on the program: Grace I. Wray, Wesley Merritt, and Mary Browne. F. Anthony Viggiano presided.

Several members of the Club have indicated their intention of attending the convention in St. Louis.—Mildred E. Denver, Secretary.

In-and-About St. Louis

▲ The In-and-About St. Louis School Music Club will be hosts to members of the In-and-About clubs and associated music education organizations of the United States at a luncheon to be held in the Jefferson Hotel Ballroom, Tuesday, March 29. This event is one of the features of the biennial convention of the Music Educators National Conference. Jessie Mangrum, president of the St. Louis club, is in charge of arrangements.

The March 5th meeting of the club was superintendents' day. W. E. Goslin, superintendent of Webster Groves public schools, was the speaker. Music was provided by the Harris Teachers College Vocal Quartet.



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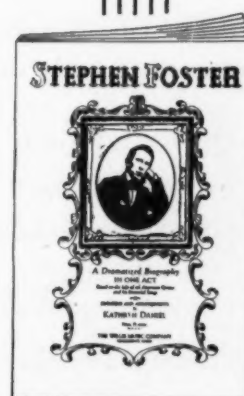
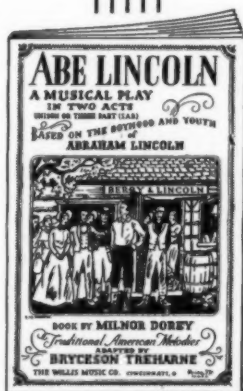
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BY H. L. BLAND
FORMERLY DIRECTOR OF MUSIC • STATE TEACHERS COLLEGE, CLARION, PA.

BELWIN
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NEW YORK 1917

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Book and Music Reviews

IN his "Creative Evolution", Bergson distinguishes degrees of response to the reading of a poet's verses. At his best, Bergson says, he grasps the poet's whole thought, "with a continuous movement which is, like the inspiration itself, an undivided act." He continues: "Now, I need only relax my attention . . . for the sounds, hitherto swallowed up in the sense, to appear to me distinctly, one by one, in their materiality. For this I have not to do anything; it is enough to withdraw something. In proportion as I let myself go, the successive sounds will become the more individualized; as the phrases were broken into words, so the words will scan in syllables which I shall perceive one after another. Let me go farther still in the direction of dream: the letters themselves will become loose and will be seen to dance along, hand in hand, on some fantastic sheet of paper. . . . Yet this complexity and extension represent nothing positive; they express a deficiency of will."

I venture to use precious space for this quotation because it sketches vividly the disparate nature of sensorial stimuli and the ensuing perception; and a large part of Dr. Mursell's thought in his most admirable book is concerned with that same problem. In evidence read his opening sentences. "The art of music is a creation of the mind of man. All its characteristics and organizing principles depend upon the action of the mind. All its effects upon us when we listen to it, all that we do when we perform it or create it, are determined by the laws of the mind. What the listener to music hears and what comes into his ears are two very different things. His ears are subjected to a continuous inflow of vibrations of tremendous complexity. But out of this he selects certain elements which are significant because they stand in intelligible tonal or rhythmic relations to one another; and he hears, not a bewildering chaos of impressions, but a sequence of coherent patterns."

And again, in Chapter II, Dr. Mursell writes: "Always our starting point must be with the perception of sound and of rhythm. We do not merely receive stimuli through our ears. We organize them into patterns and relationships because of the operation of our minds. And what we actually hear is not the sensations imposed upon us from outside but the organized patterns derived from the action of the mind upon the data from without."

The "organized patterns" of Dr. Mursell's thought include elements far below those units of musical design which the musician ordinarily conceives as the smallest ones that disclose the organizing action of mind. Our perception of tone quality is thus an interpretation of acoustic and aural events which of themselves do not outline such a configuration (p. 53). So with pitch, and with the major versus the minor triad. The augmented triad is "dissonant" to us, yet is composed of two definitely "consonant" intervals. "Nothing in the action of the ear or the structure of the sound wave would lead us to expect such a result. We are clearly in the presence of a configuration deriving from the mind or the central nervous system, which determines how we hear what comes into our ears."

The general point of view adopted of course conflicts with all those "psy-

MURSELL ON THE PSYCHOLOGY OF MUSIC¹

(A Review by Will Earhart)

chologies" of music which would desecrate in the physical and physiological phenomena of tone the complete configuration of our response to it; and needless to say, it thus escapes, too, from the materialistic psychology and the philosophic determinism which have so restricted and debased our educational thought. Further, the placing of the organization we find in music in the mind or central nervous system rather than in the acoustic phenomena or the aural receptor mechanism guides Dr. Mursell into directions of inquiry and to conclusions that have much more authentic and substantial value to the music educator than have those which spring from a basis that ignores, if it does not deny, human mentality as a primary and dynamic factor in human experience. The irrelevant sterilities of these latter have long either misled or disheartened the educator. The question of an educational approach to music through rhythm or through tone; the nature and practical value of "absolute pitch"; the value of ear training with respect to tonal qualities as well as facts (mentioned in connection with our apprehension of intervals); the correlation between "appreciation" and musical erudition: these are but representative of countless educational problems that are illuminated, in passing, by this book of comprehensive scope and prodigal richness.

Not the least—perhaps, indeed, one of the greatest of the services rendered

by Dr. Mursell in this book is his assembling, summarizing, and interpreting in it a vast number of experiments and studies in musical psychology, most of which are unhappily unknown to practicing teachers and the full number of which must be known only to those few psychologists who, like Dr. Mursell, are musicians, and who hold deep musical interests in addition to their psychological knowledge.

Chapter I of the book, Introductory, is on "The Appeal of Music." It is a joy to the reader—at least it was a joy to the reader who writes this review. The four chapters immediately following constitute Part One: "The Psychology of Tonal and Rhythmic Forms," and deal, from the point of view above defined, with the "Organization of Sound," "Musical Organization," the "Perception of Rhythm," the "Structure of Musical Rhythm." Part Two consists of three chapters: "The Psychology of Musical Listening," "The Psychology of Musical Performance," and "The Psychology of Musical Composition." Part Three, "The Psychology of the Musician," devotes one of its chapters to "Measurement and Diagnosis of Musical Abilities," the other to "The Musical Personality." A very comprehensive, and correspondingly valuable Bibliography, and a helpful Index, are also supplied. The whole is not only the best and most serious book Dr. Mursell has yet written—which is high praise in itself—but is a book that I unhesitatingly place at the top of any list of "must" books that could be drawn from books published in the last decade in the interests of education in music.

RECENT ISSUES OF CHORAL MUSIC

C. C. Birchard & Co., Boston. S.A.T.B.

—(1) Art Thou With Me, by Bach, arranged by Morten J. Luvaas. Easy voice ranges. A cappella. Medium. No. 1089, 16 cents. (2) Crown of Freedom, a choral paraphrase by Samuel Richard Gaines on the hymn tune "Coronation" by Oliver Holden. Combines unison, octave, and part singing. Piano accompaniment. Poem by Edward Howard Griggs. Easy. No. 1087, 20 cents. (3) Rain and the River, by Oscar J. Fox. Poem by J. Will Callahan, dialect. The music is rhythmic, syncopated. Sections to be hummed. Piano accompaniment. Medium. No. 1088, 16 cents.

A.A.A.-T.B.—Swing Low, Sweet Chariot, spiritual, arranged by Robert W. Gibb. Piano accompaniment. Very easy. No. 1078, 10 cents.

Women's voices.—(1) Dream Boats, by Charles Repper. A lullaby for three-part singing. Piano accompaniment. Medium. No. 1086, 16 cents. (2) Marita, by Haydn M. Morgan. A love song; Spanish idiom. Three parts. Easy. Piano accompaniment. No. 1083, 10 cents. (3) Perfect Peace, a choral, by Bach, arranged for two-part chorus by Harry L. Harts. Easy. Piano accompaniment. No. 1260, 10 cents. (4) O God, Attend Unto My Prayer, by Gretchaninoff, arranged for two-part chorus by Harts. No. 1274, 15 cents. (5) Saviour of Men, from "The Redemption" by Gounod, two-part arrangement by Harts. Easy piano accompaniment. No. 1278, 12 cents. (6) As It Began to Dawn, by Charles Vincent, two-part arrangement by Harts. Text from the Bible and a carol. Suitable for Easter. Piano accompaniment. Easy. No. 1251, 15 cents.

T.T.B.B.—Short'nin' Bread, Negro folk song, arranged by Robert W. Gibb. Piano accompaniment. Medium. No. 1080, 16 cents.

Elkan-Vogel Co., Inc., Philadelphia.

S.A.T.B.—(1) The Breadth and Extent of Man's Empire, by Earl McDonald. This number is from Mr. McDonald's "Songs of Conquest," a cycle which was given very favorable comment in a previous issue. A striking number; 10 pages long. Modern. Medium difficult. Piano accompaniment. Fifteen cents. (2) Ave Maria, by Arcadelt, arranged by McDonald. First part arranged for women's voices. Text, Latin and English. A cappella. Easy. Twelve cents.

S.S.A.—The Solitary Reaper, by William S. Nable. Poem by Wordsworth. An unusual number that depicts well the elements of drama and strangeness embodied in the poem. Solo for soprano. Piano accompaniment. Medium difficult to difficult. Fifteen pages. Thirty cents.

Carl Fischer, Inc., New York. S.S.A.—

(1) Song of the Wind and Wave, Norwegian folk melody, arranged by Theophil Wendt. English text by Alice Matullath. Attractive boat song. Piano accompaniment. Medium. No. 5226, 12 cents. (2) I Love the Mountains, Norwegian folk melody, arranged by Wendt. Expressive; attractively arranged. Piano accompaniment. Medium. No. 5225, 10 cents. (3) Astrid and Her Ten Suitors, Norwegian, arranged by Wendt. Gay. Piano accompaniment. Medium to medium difficult; easy voice ranges, however. No. 5224, 12 cents. (4) Roundelay, Norwegian, arranged by Wendt. A three-part canonic song. Beginning in the alto on the dominant of C, the melody is taken successively by the second soprano on the dominant of E, and by the first soprano on the dominant of A-flat. Thus the song passes through three keys, beginning and ending in C. Lively. Piano accompaniment. Easy voice ranges. Medium. No. 5229, 12

¹The Psychology of Music by James L. Mursell. W. W. Norton & Company, Inc., New York, 1937, pp. 389, \$3.75.

cents. (5) In Thoughts I Go My Way, Norwegian, arranged by Wendt. Solo for alto. Expressive. Piano accompaniment. Medium. No. 5228, 12 cents. All the foregoing numbers are especially charming. (6) What's the Time, Blackbird? by Herbert Oliver, arranged by Leopold Lamont. Piano accompaniment. Medium. No. 5237, 15 cents. (7) Come Along and Dance, by Noel Pennington, arranged by Leopold Lamont. In the style of a bolero. Lively. Piano accompaniment. Medium to medium difficult. No. 5238, 15 cents. (8) The Piper from over the Way, by May H. Brahe, arranged by Lamont. Lively. Medium difficult. Piano accompaniment. No. 5236, 15 cents.

T.T.B.B.—(1) The Sea Has a Voice, by Franz C. Bornschein. This is number one from the choral cycle "The Sea." Piano accompaniment. Striking. Difficult. Eleven pages. No. 2224, 15 cents. The following three numbers are also from "The Sea"; they complete the cycle: (2) My Sea-Isle Home, by Bornschein, the second in the cycle. (3) Lost Galleons, the third in the cycle, by Bornschein. (4) The Sea I Must Fare, the fourth in the cycle, by Bornschein. No. 2227, 15 cents. The poem is by W. E. Dimorier. The entire work is of high quality. Difficult. Piano accompaniment. (5) The Bare-Footed Friar, by William Ifor Jones. Poem from "Ivanhoe" by Scott. A cappella. Jolly. Piano accompaniment. No. 2219, 12 cents. (6) Give Me a Ship, by Stanley Douglas, arranged by Leopold Lamont. A rhythmic number, march swing. Piano accompaniment. Easy. No. 2217, 15 cents.

S.A.T.B.—Come Along and Dance, by Noel Pennington, arranged by Lamont. In the style of a bolero. Lively. Piano accompaniment. Medium to medium difficult. No. 4611, 15 cents.

J. Fischer & Bro., New York. Mixed Voices.—(1) The Morning Trumpet, early American spiritual, arranged by Sydney Dalton. Four-part song of jubilation. Modal. A cappella. Medium to medium difficult. No. 7268, 20 cents. (2) Bragging Dan, Norwegian folk song, arranged by George Morgan; English text by Sigmund Spaeth and George Morgan. Four-part song, jolly. A cappella. Medium to medium difficult. No. 7311, 15 cents. (3) Santy Anno, traditional English chantey. Aeolian mode. Four-part song; twelve pages. Several changes of measure signature. A cappella. Difficult. No. 7333, 15 cents. (4) I Heard a Great Voice, anthem for four-part choir, by Edward F. Johnston. Text from Revelations. Soprano or tenor solo; also alto or baritone solo. Organ accompaniment. Easy, if solo soprano can sing B-flat. (5) Spring Idyl, English folk song, arranged for four-part chorus by Cyr de Brant. Piano accompaniment. Medium. No. 6803, 15 cents. Also arranged for S.A.B. No. 6859, 15 cents.

S.S.A.—A Hopeless Plea, by Joseph W. Clokey. A graceful and charming number. Poem by Willis K. Jones. Piano accompaniment. No. 7362, 12 cents.

T.T.B.B.—The Broken Shovel, a folk song from the Pennsylvania coal regions, transcribed by Melvin LeMon, freely arranged by Harvey Gaul. Solos for tenor, baritone, and whistler. To be sung in Irish brogue. Eleven pages. A cappella. Medium. No. 7319, 15 cents.

Kay and Kay Music Corporation, New York. S.A.—(1) Ciribiribin, by Pestalozza, arranged by Christopher O'Hare. Text by Arthur A. Penn. Piano accompaniment. Easy. No. 326, 12 cents. Also published for three-part treble, mixed, and male voices. (2) I Dream of Jeanie with the Light Brown Hair, by Stephen Foster, arranged by Christopher O'Hare. Piano accompaniment. Easy. No. 327, 10 cents. (3) Villa, from "The Merry Widow" by Franz Lehar. Piano accompaniment. Easy. No. 332, 12 cents.

Harold Flammer, Inc., New York. S.A.B.—The following arrangements by Wallingford Riegger: (1) Lullaby and Good-Night, by Brahms. Text by Simrock, translated by Arthur Westbrook. Piano accompaniment. Medium. No. 88023, 12 cents. (2) Drink to Me Only with Thine Eyes, old English air. Words by Ben Jonson. Piano accompaniment. Easy. No. 88024, 12 cents. (3) Songs My Mother Taught Me, by Dvorak. Piano accompaniment. Medium. No. 88025, 12 cents. (4) In Silent Night, Suabian folk song, harmonized by Brahms. Piano accompaniment. Medium. No. 88022, 16 cents. (5) Great Is Thy Love, by Carl Bohm. Contralto solo; other solos ad libitum. Piano accompaniment. Medium. No. 88505, 15 cents. (6) Prayer for Service, by Harvey Gaul. For chorus and solo soprano. Medium. Piano accompaniment. No. 88506, 15 cents.

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H. W. Gray Co., Inc. S.A.T.B.—(1) Behold, a King Shall Reign, by Harry C. Banks, Jr. Text from Isaiah. Festival anthem with solo for baritone. Twenty-two pages. Organ accompaniment. Medium difficult. No. 1465, 25 cents. (2) Go Not Far from Me, O God, from a "Christus e Miserere," by Singarelli. Edited by John Holler. A motet. Text from the Psalms. Medium difficult. No. 1464, 12 cents. (3) Praise, My Soul, the King of Heaven, by Robert Krogh. Anthem. Canonic imitation in the parts. A cappella. Some division of parts. Medium difficult to difficult. No. 1455, 15 cents. (4) Dayspring of Eternity, by Russell Wichmann. Anthem with solos for soprano and medium voice. Humming sections. Organ accompaniment. Medium difficult. Twelve pages. No. 1453, 15 cents. (5) Hear, O Thou Shepherd of Israel, by Harvey Gaul. Text from the Psalms. Based upon Jewish themes. Frequent changes in measure signature. Solos for soprano and baritone. Organ accompaniment. Sixteen pages. Brilliant. Difficult. No. 1448, 20 cents. (6) Because of Thy Great Bounty, by Elinor Remick Warren. Anthem with solo for soprano or tenor. Organ accompaniment. Medium. No. 1443, 15 cents. (7) Love Is Come Again, French tune, arranged by Henry Whipple. English text. Easter anthem. Rather quaint, plaintive in character. A cappella. Solo for soprano or children's choir. No. 1488, 15 cents.

Galaxy Music Corporation, New York. S.A.T.B.—(1) Little Jack Horner, by Wilhelm Shaeffer. A lively and attractive chorus, with the Mother Goose rhyme for text. Piano accompaniment. Easy. No. 769, 15 cents. (2) Visions, by Sjoberg-Balogh, arranged by William J. Reddick. A melodious number, contemplative in character. Text in Swedish and English. Piano accompaniment. Medium. No. 809, 15 cents. (3) Oh, Mighty Sun, Yugoslav folk song, arranged by Boris Levenson. This folk song was used by Tchaikowsky in his "Marche Slave." Text in Yugoslav and English. Solo for tenor. A cappella. Medium difficult. No. 788, 12 cents. (4) Dear Lord and Father of Mankind, by Frances McCollin. Poem by Whittier.

12-page anthem. A cappella. Medium difficult. No. 867, 15 cents. (5) Spirit of God, by Powell Weaver. A cappella. Easy. No. 866, 15 cents.

S.S.A.A.—(1) Out of My Deepest Sadness, by Robert Franz, arranged by Alfred Cohn. Text by Heine; German and English. Piano accompaniment. Medium difficult. No. 860, 10 cents. (2) Annie Laurie, special arrangement by Arthur Hall. A cappella. Medium difficult. No. 852, 15 cents. (3) Ye Banks and Braes O'Bonnie Doon, arranged by Hall. A cappella. Medium. No. 854, 10 cents. (4) A Highland Lad, arranged by Hall. A cappella. Medium. No. 853, 15 cents.

S.S.A.—(1) The Maiden and the Weathercock, by Marianne Genet. Poem by Longfellow. Piano accompaniment. Eleven pages. Medium difficult. No. 784, 20 cents. (2) A Child's Thanks, by David Stanley Smith. Poem by Swinburne. Piano accompaniment. Twelve pages. Medium difficult. No. 819, 20 cents. (3) It Was a Lover and His Lass, by Edward Harris. Text by Shakespeare. Soprano solo against humming background in other voices in middle section. Attractive piano accompaniment. No. 772, 15 cents. (4) Oh, Mighty Sun, Yugoslav folk song, arranged by Boris Levenson. The tune was used by Tchaikowsky in his "Marche Slave." Solo for alto. Text in Yugoslav and English. A cappella. Medium difficult. No. 787, 12 cents. (5) Visions, by Sjoberg-Balogh, arranged by Katherine K. Davis. Melodious, contemplative in mood. Text, Swedish and English. Piano accompaniment. Medium. No. 810, 15 cents. (6) Tuku, Tuku, Tuu I'm Calling, a little Finnish folk song, freely arranged by Channing LeFebvre. A light dainty number. Piano accompaniment. Easy. No. 817, 12 cents. (7) If My Songs Had Wings to Fly With, by Reynaldo Hahn, arranged by Donald Hale. Text by Victor Hugo; in French and English. Piano accompaniment. Medium. No. 850, 12 cents.

G. Schirmer, Inc., New York. Mixed Voices, more than four parts. (1) A Mighty Fortress Is Our God, choral paraphrase by Carl F. Mueller on the air attributed to Martin Luther. Eight-part chorus. A cappella. Difficult. No. 8179, 15 cents. (2) A Choral Impromptu, arranged by Carl F. Mueller after the Schubert Impromptu, Op. 142, No. 3. Eight parts. To be hummed throughout. Medium difficult to difficult. A cappella. No. 8173, 12 cents. (3) Roun' de Glory Manger, Negro jubilee, arranged by Willis Laurence James. Six parts with incidental soprano solo. Rhythmic, syncopated. Medium difficult. A cappella. No. 8169, 15 cents.

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Hail to the Spirit of Liberty	Pathfinder of Panama
Hands Across the Sea	Powhatan's Daughter
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tucky mountain song, freely arranged by Arthur Hall. Rhythmic. A cappella. Medium. No. 8140, 15 cents. The two foregoing numbers are from the Yale Glee Club Series, selected and edited by Marshall Bartholomew.

Willis Music Company, Cincinnati. Treble voices—(1) What Can a Poor Maiden Do? by Horn, arranged by Bryceson Treharne. Three-part chorus, light and graceful. Piano accompaniment. Medium. No. 5803, 12 cents. (2) The Morn of May, by van Hagen, arranged by Treharne. Two-part chorus, attractive. Piano accompaniment. Medium. No. 5804, 12 cents. (3) Old Zip Coon, special arrangement by Treharne. Piano accompaniment. Two parts. Medium. No. 5706, 12 cents. (4) Hunting Song, from Weber's "Der Freischütz," words and arrangement by Evelyn Wales. Two-part song. Piano accompaniment. Medium. No. 5807, 12 cents. (5) Sleep, My Princess, Mozart's "Cradle Song," arranged by Arthur Mayship. Three-parts. Piano accompaniment. Easy. No. 5808, 10 cents.

Male voices—(1) Send Me a Ship, by Lily Strickland. Four-part chorus; piano accompaniment. Easy. No. 5604, 12 cents. (2) The Crusaders, Strickland. Four-part chorus; piano accompaniment. Easy. No. 5603, 10 cents. (3) The Jolly Sailor, by Strickland. Piano accompaniment. Easy. No. 5605, 10 cents.

S.A.T.B.—Invitation to the Dance, adapted from Weber's famous waltz; score and words by Louis Lavater. Eighteen pages. Piano accompaniment. Medium. No. 5809, 18 cents.

M. Witmark & Sons, New York. (1) The Children's Prayer, by Humperdinck, arranged by William J. Reddick. Inscribed "As sung on the Ford Sunday Evening Hour." Piano accompaniment. Easy. No. 2999, 15 cents. (2) Men and Angels Sing Hallelujah, by John and T. D. Edwards, arranged by Griffith J. Jones. Text by Parker-Gould. Soprano descant; echo effects for chorus. A cappella. Medium. No. 2936, 15 cents. (3) Mother of Mine, by Griffith J. Jones. Poem by Kipling. A cappella. Medium.

T.T.B.B.—(1) Welsh Choral, by J. T. Reese, arranged by Griffith J. Jones. Text by Henry Harbaugh. Solo for alto or baritone. A cappella. Medium. No. 2935, 15 cents. (2) Gypsy Love Song, by Victor Herbert; novelty male quartet or chorus arrangement by F. Campbell-Watson. For use with the symphonic band transcription. Easy. Twelve cents.

VARIOUS BOOKS AND COLLECTIONS

The Music Hour. "What the Teacher Should Know," introductory pamphlet for the "One-Book Course" and the "Two-Book Course," of The Music Hour Series. [Silver Burdett Company, 32 cents.] A forty-eight-page volume designed especially for teachers who are inexperienced, or who have had little or no training in music. By following the instructions given throughout the ten chapters, teachers will be enabled to teach while learning. The procedure is described as "The Chorus Plan," which means that "the children listen to phonograph recordings of a limited number of simple songs and learn to sing them by imitating what they hear." The songs included in chapter ten may be sung with words, syllables, pitch names, and scale names. Complete instructions concerning the method of presentation, the equipment, and the organization of the work are given in the book. Editors of the "One-Book" and "Two-Book" courses: Osbourne McConathy, W. Otto Miessner, Edward Bailey Birge, Mabel E. Bray.

The World of Music. "Band Course." [Ginn and Company, 1937, pp. 54, 9 x 12, durable covers, wire bound, illustrated. Price of each book, 85 cents.] For beginners, class instruction. The Course comprises books for thirty-four different instruments. There is a separate con-

ductor's score and also a teachers' manual. Editors: William D. Revelli, Victor L. F. Rebmann, Charles B. Righter. Guy E. Holmes, arranger.

According to some explanatory text matter in the book for Cornet I in B-flat (the review copy), the preparatory studies are suited to the character of each instrument and, therefore, are not intended for full ensemble playing, although they may be played in certain suggested combinations. The studies include simple exercises and folk melodies. Following these, there is a section, mainly of folk and composed melodies interspersed with necessary exercises, for unison wind and percussion ensemble. This leads into sixteen pages of harmonized melodies for full band.

A few pages containing more advanced technical studies suited to individual instruments follow and lead directly into the full band repertory. This includes several not-so-frequently-played pieces from the works of Gluck, Tschalkowsky, Grieg, Schubert, Schumann, Poldini, and others, as well as some of the better-known ones and an assortment of marches and numbers of lighter quality—twenty in all.

The World of Music. "Orchestra Course." [Ginn and Company, pp. 54, 9 x 12, durable covers, wire bound, illustrated. Price of each book, 85 cents.] For beginners, class instruction. The Course comprises books for twenty-four different instruments, including piano. Separate conductor's score and teachers' manual. Editors: Charles B. Righter, Victor L. F. Rebmann, William D. Revelli; arrangements by Adolf Schmid.

The same procedure as that described in the "Band Course" is used here. Following the introductory text, there is a section devoted to preparatory studies. In each book, these are suited to the character of the instrument and, therefore, are to be played separately or in the combinations suggested. In the

books for strings, there is a section for unison string ensemble, followed by a section for string orchestra which includes harmonized arrangements with piano accompaniment. More advanced technical exercises are then presented, followed by the full orchestra repertory.

With the exception of a few numbers, the repertory of the full orchestra is entirely different from that of the "Band Course." Among the composers represented: Handel, Purcell, Rameau, Gluck, Haydn, Chopin, Tschalkowsky, Brahms, Gounod, etc. There are twenty pieces in all. Considerable folk and composed tunes, interspersed with necessary exercises, comprise the material of the earlier sections.

Pathways of Song, Volume Three. Compiled, arranged, translated, and edited by Frank LaForge and Will Earhart. [M. Witmark & Sons, New York.] The purpose of Volume Three, and of the two preceding volumes, is—quoting the Foreword: "To make available to students and teachers of voice, in studios, in classes in high schools, and wherever voice is studied, songs of great musical worth and authentic vocal style, that at the same time do not demand the advanced vocal technique of the mature artist for their adequate performance."

More than twenty songs comprise the sixty-four pages of this excellent work. Among them: "Come, Sweet Death," Bach; "There's Weeping in My Heart," Debussy; "The First Meeting," Grieg; "Oh Sleep! Why Dost Thou Leave Me?" Handel; "Cradle Song," Schubert. Other composers: Beethoven, Bishop, Caccini, Franz, Gluck, Scarlatti, etc. A short program note precedes each song.

The material is medium difficult, being somewhat more advanced than the preceding volumes. Piano accompaniments. Available for high and low voice, two separate books.

Phonograph Record Reviews

PAUL J. WEAVER

CHORUS

Bach: Passion According to St. Matthew; Victor albums M-411, 412 and 413. This is by far the most important release of the season, one about which it is difficult to write without using an overabundance of superlatives. Some years ago Victor issued an abridged version of this work which was mangled badly in almost every conceivable way; but that has until now been the only recording presenting any continuity. Now comes not only a complete recorded version, but one which will arouse the enthusiastic joy of every music lover because of its fineness of interpretation and its notable faithfulness to the spirit as well as to the letter of Bach's immortal music. Serge Koussevitzky is the conductor; the orchestra is the Boston Symphony; the chorus, a combination of the Harvard Glee Club and the Radcliffe Choral Society (trained by G. Wallace Woodworth). The soloists are Jeannette Vreeland, Kathryn Meisle, John Priebe, Keith Falkner and Fritz Lechner. The recitatives are performed as Bach wrote them, with continuo and harpsichord, the latter played by Ernst Victor Wolff. The chorals, as Bach intended, use organ, the organist being Carl Weinrich. All of the original instrumental effects are used, including the two obol d'amore played by Speyer and Devergle, and the viola da gamba played by Zighera. Only the first of the three volumes has been issued; the other two apparently are to follow shortly.

CHAMBER MUSIC

Bach: Sonatas 1, 2 and 4 for Flute and Harpsichord; played by Georges Barrere and Yella Pessl; Victor set M-406. The performance of this really great music is by two internationally recognized artists, and the set is admirable from every standpoint.

Beethoven: Quartet in F Major, Op. 135; played by the Lener Quartet; Columbia set 287. A good performance and very good recording, but on the whole not so fine as the recording by the Busch Quartet; the latter is distinctly preferable for the second and third movements.

William Boyce: Eight Symphonies; played by the New York Simfonietta, under Max Goberman; Timely Recording, set 1-K. A release of the first magnitude and importance, of perfectly fascinating music long known only to antiquarians and now made to relive. This early English composer deserves much greater fame than has been his. The works are not symphonies in the modern sense of the term, but really concerti grossi. The fugue movements are particularly interesting—especially the second part of the first movement of No. 7, in which the fugue is more fully worked out than in most of the movements. (No. 7 is probably the finest of the eight pieces.) One has only two minor regrets about this superlatively fine set: the use of ten-inch records necessitates some unfortunate breaks in movements; and a printed pamphlet

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would be considerably more useful than the spoken comments on the last record.

Eighteenth Century Symphonies, Vol. 1; played by the New York Simfonietta under Max Goberman; Timely Recording, set 2-R. This splendid album contains Concerto Grosso by Locatelli, Concertino by Pergolesi, and Quartet for String Orchestra by Stamitz. If this music by two contemporaries and a direct follower of Bach seem, in comparison with his, to be infinitely less modern, it nevertheless has a charm and sincerity which is being rediscovered and newly enjoyed today.

Mozart: Quartet in B Flat, K. 589; played by the Kollisch Quartet; Victor set M-407. This is beautiful music, but not generally considered one of the composer's greatest works. The performance and recording are admirable.

Mozart: Sonata in B Flat for Cello and Bassoon, K. 292; played by Joseph Schuster and Benjamin Kohon; Victor 12149. A tremendously interesting and rarely heard work, very finely performed.

Mozart: Sonatas for Violin and Piano, No. 10, K. 378 and No. 15, K. 454, both in B Flat Major; played by Jascha Heifetz and Emanuel Bay; Victor set M-343. Strangely the fine Mozart violin sonatas have been neglected by the recording companies, so this fine set is especially welcome. The crystalline purity and beauty of the music are brought out in all their glowing detail. The first of the two sonatas is rather short, and most of the thematic material is presented first in the piano. The second, a longer and considerably later work, is one of Mozart's best, and shows a mature conception of the functions of the two instruments in combination. One hardly needs to say of these two artists that the performance is a very fine one.

Mozart: Trio No. 7, in G Major, K.564; played by Mme. Walter Lang, piano, Walter Kagi, violin, and Franz Hindermann, cello; Columbia set X-81. This charming work was originally written as a piano sonata; it is simply and very beautifully played. The set also includes the slow movement from Trio No. 5.

ORCHESTRA

Beethoven: Symphony No. 6, F Major, Op. 68, "Pastoral"; played by the NBC Symphony under Arturo Toscanini; Victor set M-417. This is, in all ways, the finest recording of this great symphony: a superb interpretation, a masterly performance and an absolutely first-rate recording.

Grieg: Peer Gynt Suite No. 1; played by John Barbirolli and the New York Philharmonic; Victor set M-404. Much the best performance available of this popular music.

Liszt: "Les Preludes;" Meyrowitz conducting the Paris Philharmonic; Columbia set X-82. The only recent recording of this work, and a very good one; if it is not very exciting that is probably due to the fact that the music seems less vital than it used to.

Liszt: "Todestanz;" Sanroma at the piano, with Fiedler conducting the Boston "Pops" Orchestra; Victor set M-392. This is a theme and variations, in free treatment, on the "Dies Irae;" a tour de force on the part of the pianist, who gives a brilliant and powerful performance; the orchestra part is excellent.

Mahler: Das Lied von der Erde; Bruno Walter conducting the Vienna Philharmonic, with Charles Kullman and Kerstin Thorberg as soloists; Columbia set 300. An important work by one of the greatest of German composers since Wagner. The work is a six-movement symphony in which a series of philosophic Chinese poems, given to tenor and contralto solo voices, serve as a general program. The recording was made at a public performance, and therefore lacks some things which a laboratory per-

formance can give; but one should raise no objections in the face of the fineness of the entire set.

Moussorgsky: Boris Godounow Symphonic Synthesis; played by Stokowski and the Philadelphia Orchestra; Victor set M-391. A remarkable presentation of very great music. Mr. Stokowski has chosen passages from the first version of the opera, making them into a connected symphonic progression which is truly moving.

Rossini: Semiramide Overture; played by the New York Philharmonic Symphony Orchestra under Toscanini; Victor set M-408. The great maestro makes this rather trivial music sound very much better than it really is.

Sibelius: Symphony No. 6, in D Minor; and Quartet in D Minor, "Voces Intimae"; played by the Finnish National Orchestra under Scheevoigt and by the Budapest String Quartet; Victor set M-344. These recordings were issued by subscription sometime ago as the Sibelius Society, Volume 3. Victor is greatly to be thanked for repressing them and making them available to everybody. They are superlatively fine.

ORGAN

Bach: Organ Music, Vol. 2; played by Albert Schweitzer on the organ at Ste. Aurelie, Strasbourg; Columbia set 310. This very fine volume contains thirteen Choral Preludes, of which seven come from the Orgelbüchlein and four from the Set of Eighteen. They are played with great understanding, in a completely unassuming and straightforward style. The set is a very valuable addition to the recorded Bach literature.

Mozart: Fantasia in F Minor, K.608; played by G. D. Cunningham on the organ at Kingsway Hall, London; Columbia 69009. Very fine music, and one of the best available organ recordings.

PIANO

Brahms: Variations on an Original Theme, Op. 21, No. 1; played by Wilhelm Bachaus; Victor 14227. A fine performance of a not-too-frequently-heard piece.

Chopin: Scherzo No. 4, E Major, Op. 54; played by Vladimir Horowitz; Victor 14634. A brilliant performance and a fine recording.

Schumann: Toccata in C major, Op. 7; Josef Lhevinne—Victor 8766. Mr. Lhevinne gives a technically brilliant performance of this very difficult music; as he also does of the Liszt transcription of Schumann's Frühlingsnacht, which occupies part of the second side of the record.

SONGS

Twelve Beloved American Songs, sung by Nelson Eddy; Victor set C-27. The volume contains some good and some very poor songs; but Mr. Eddy's artistry makes the poor ones sound much better than they really are. Those with piano accompaniment are best, for the orchestral arrangements are usually much too fancy.

Single records all of which are highly recommended: Marian Anderson singing, on Victor 14610, Brahms' "Die Mainacht" and Schubert's "Der Nussbaum," and on Victor 14210 Schubert's "Ave Maria" and "Aufhalt." Croiza, on Columbia 9132, singing six short songs by Poulenc, and on the same record, Bathori singing three short songs by Satie. Kipnis, on Columbia 9128, singing Schubert's "Der Erlkönig," Heidenröslein" and "Ungeduld." Elizabeth Schumann, on Victor 14076, singing Schumann's "Mondnacht" and Strauss's "Traum durch die Dämmerung" and "Ich schwebe." Ernst Wolff, on Columbia 9126, singing Schumann's "Frühlings Ankunft" and "Zigeunerliedchen," and Clara Schumann's "Ich stand in dunklen Träumen" and "Liebst du um Schönheit."

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Arranged by William Schulz

- ALICE BLUE GOWN • THE WALTZ YOU SAVED FOR ME

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ARMCHAIR GOSSIP

By E. S. B.

OUR NATIONAL ANTHEM has long been the vocal rock upon which unnumbered valiant throats have shattered themselves. When the Star-Spangled Banner is called for, everyone knows there is no hope; nothing can save it—the performance is foredoomed to disintegration. None but a professional can surmount its pitfalls, yet audiences continue stoutly to wrestle with the rockets' red glare as if it were a predestined part of a citizen's duty to the fatherland. Which, indeed, in a sense it is.

Considering these things, it brightens one's outlook to learn that a remedy is at this very moment being sought in divers quarters. A group of eminent musicians led by Lawrence Tibbett and a few of his conferees are actively attacking the problem. In addition, it has previously come out that Vincent Lopez, dance band leader who for years made it a custom to open his nightly program with the national anthem (being no end patriotic) until persuaded by night club owners to desist, is likewise undertaking to revamp the piece by reducing its range to fit the average voice.

With the afore-mentioned doughty music makers at work on the national vocal bugaboo, a change for the better is assured. Results along all fronts are awaited with extreme interest, for here is a relief measure worthy the name.

HELEN JEPSON'S CINEMA DEBUT in the "Goldwyn Follies of 1938" is apt to be somewhat disappointing to her admirers. One felt that, although vocally she registered like the artist she is, pictorially she did not fare so well. Her striking beauty, which is so effective in portraits and on the stage, suffers a little at the hands of the moving picture camera, even with the aid of Technicolor to reveal her blonde loveliness.

It is no secret that many of the charming ladies of movieland appear more attractive on the screen than in real life. Unfortunately for Miss Jepson, this is not true in her case; instead of enhancing her exceptional good looks, the screen hardly does her justice. Furthermore, placing her in a mélange of Ritz Brothers, Ella Logan, Kenny Baker, et al., seems rather a feckless procedure at best. Not that these other performers are not good in their own metiers—the comedy is hilariously funny in spots, and the acting and singing adequate of its kind. Of the plot, the less said the better!

After seeing this picture one questions the outcome of the excursion of Lotte Lehmann and Kirsten Flagstad into films. Perhaps the Hollywood cameras will treat them more flatteringly than they did Miss Jepson.

TENOR MARTINELLI'S recent collapse on the Metropolitan stage while singing the "Celeste" aria from *Aida* he attributes to acute indigestion resulting from politeness. Signor Martinelli has our hearty sympathy, for although probably the most illustrious, he is not the only victim to be downed on account of a snack of crabmeat salad (or whatever it was) eaten in courteous but misguided submission to a hostess' main dish.

QUAINT PHRASES are used by those who issue bulletins to the press when a celebrated individual is critically ill. For example, up until nearly his last breath, the patient's condition is frequently reported as "satisfactory."

But what is satisfactory about it? Being severely sick, at whatever stage, can scarcely be considered satisfactory. It is far from satisfactory to possess even a headache, much less to be lying in a coma or with an oxygen tent over one's frame.

It will be a treat when those who deal in such matters think up a more satisfactory phrase for the purpose.

THROUGH *Musical America* comes news that direction of the music for the World's Fair to be held in New York next year has been entrusted to Olin Downes, well-known critic of the *New York Times*. Having given him this authority, it is to be hoped that his hands will not be tied, as has occurred in other similar instances not too remote.

THE CONFERENCE rejoices with one of its prominent members in the success of her protegee within the past year. Glenn Darwin, the young baritone whom she has sponsored since he was a boy soprano, is amply justifying Mabelle Glenn's faith in his potentialities. He has had numerous engagements with important organizations in the east, such as singing with the National Symphony Orchestra and performing the role of Aaron Burr in Walter Damrosch's opera, *The Man Without a Country*. A brilliant future seems assured.

IN THIS CONNECTION mention must be made of the nineteen-year-old Chicago girl who has just signed a bonafide contract to sing with the Chicago City Opera Company next season. Manager Paul Longone says that she has an unusually powerful and beautiful voice for her age.

The interesting angle in her case is that this young woman gives full credit for her success to school music. "Don't try to tell Margie Mayer that they should quit teaching music in the public schools. She'll sing a loud protest. It was an ordinary high school singing class that started her on the road to an opera career . . . It was her high school singing teacher who discovered her voice five years ago . . ."

An item of this kind supports school music as a whole library full of documents or a mountain of frenzied oratory could not do. And the best part of it is that teachers all over this land are discovering and fostering hidden talent, setting it on the path to rich development and often fame. But it is gratifying to find the instructor given credit so generously, and, as in this instance, publicly.

ARTURO TOSCANINI has abandoned his plans to participate in the Salzburg Festival this season owing to developments in the Austrian government. This, it will be remembered, is not the first time the maestro has been affected by Nazi activities.

THE LOT of a music critic is not wholly enviable. He deserves commiseration upon the fate which compels him to listen to music as a critic and not as a human being. However, critics occasionally slip a cog in their zeal to depart from banality, in their search for new ways of saying the same thing. When one of them is caught in the act, hoisting him on his own petard is an irresistible sport.

An important gentleman of critical persuasion wrote thus one day: "Poldi Mildner, the charming little Viennese pianist, knew exactly what to do with Strauss' *Burleske*, a singularly blandishing score whose difficulties the soloist was gifted enough to turn into opportunities; it is the most redolent performance of the work Chicago has heard."

A spot of novelty is relished by the most captious of readers, but unless Webster misleads us, Mr. Stinson suggests that the pianist's playing smelled, and forgot to say of what. If he means that it was a fragrant performance, one still feels a little foggy; if the contrary—well, is that cricket?

THERE IS BOUND to be a chuckle over the conclusion of Deems Taylor's account of his interview with Richard Strauss at the latter's villa:

"As Dr. Richard Strauss, director of the Vienna Opera, composer of *Till Eulenspiegel*, *Don Quixote*, and other works . . . approached the threshold of his own home, he paused and wiped his feet carefully upon a small square of dampened doormat that lay before the door. Advancing a step, he wiped his feet once more, this time upon a small dry doormat. Stepping across the door-sill he stopped and wiped his feet for a third and final time upon a small rubber doormat that lay just inside the door.

"A weight fell from my shoulders. Strauss may be a good conductor and a great composer, and I shall always respect him, but I could never again be afraid of him. For in that moment I saw, for a flash, the truth. Here was no Titan or demigod; before me stood only a married man."

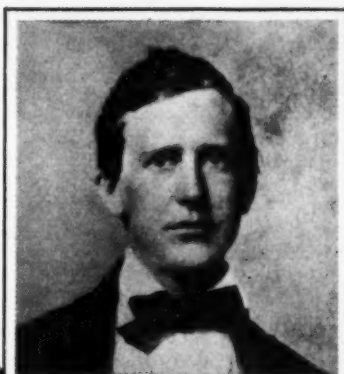
TOUCHING THE REASONS why marriage between Russian and Spaniard is likely to be unhappy, Gertrude Stein in her last book sums up her comments thus:

"And then it came to me it is perfectly simple, the Russian and the Spaniard are oriental, and there is the same mixing. Scratch a Russian and you find a Tartar. Scratch a Spaniard and you find a Saracen.

"And all this is very important with what I have been saying about the peaceful Oriental penetration into European culture, or rather the tendency for this generation, that is for the twentieth century, to be no longer European because perhaps Europe is finished."

Perhaps it is.

IT IS A WONDER that the President has overlooked Charlie McCarthy when casting around for likely candidates for a vital governmental post. As a certain columnist puts it, Charlie is good timber.



STEPHEN COLLINS FOSTER



STEPHEN COLLINS FOSTER, composer of many of America's best loved melodies, was born near Pittsburgh, July 4, 1826. Music interested him

states that when he was on a guitar. When he played the flageolet remarkably well.

When he was organized and performed in other popular

His first concert was at the age of ten at the age of Academy, A waltz was not

His first publication was composed in Pittsburgh. Although he had the satisfaction

Late in 1848, he was successful in Cincinnati, with very successful cincinnati, with front, and with River, offered

OLD UNCLE SAM in 1848, and SUSANNA was marching song California. For early efforts, the leading New

was a lady, he decided to abandon business, and to devote himself to music.

Early in 1850, he returned to Pittsburgh as a professional composer. He was immediately successful.

In July, 1850, he married Jane Denny McDowell of Pittsburgh. One daughter, Marion, was born to them. This daughter died in July, 1935.

Foster composed the songs which are his chief claim to fame. MASSA'S IN DE TUCKY HOME

MUSIC WHICH FLETCHER HODGES Jr. CALLS "A REAL CONTRIBUTION TO FOSTERIANA"

CHORUSES

81073—Ah! May the Red Rose Live Alway	Mixed	S.A.T.B.	16
83101—Ah! May the Red Rose Live Alway (Violin obb. ad lib.)	Female	S.S.A.	16
82085—Beautiful Dreamer	Male	T.T.B.B.	15
88013—Beautiful Dreamer (Violin obb. ad lib.)	Mixed	S.A.B.	15
81049—Beautiful Dreamer	Mixed	S.A.T.B.	15
87030—Beautiful Dreamer (Violin obb. ad lib.)	Treble	S.A.	15
83105—Beautiful Dreamer (Violin obb. ad lib.)	Female	S.S.A.A.	15
82088—Down Among the Cane-Brakes (a cappella)	Male	T.T.B.B.	15
82090—Gentle Annie (a cappella or Piano Acc.)	Male	T.T.B.B.	15
82520—I Dream of Jeanie	Boys'	T.T.B.	12
82094—I Dream of Jeanie (a cappella or Piano Acc.)	Male	T.T.B.B.	12
88016—I Dream of Jeanie (Violin obb. ad lib.)	Mixed	S.A.B.	15
81074—I Dream of Jeanie	Mixed	S.A.T.B.	12
83103—I Dream of Jeanie	Female	S.S.A.	12
82515—Oh, Susanna (a cappella)	Boys'	T.T.B.	12
81055—Oh, Susanna (a cappella)	Mixed	S.A.T.B.	16

SONGS

Ah! May the Red Rose Live Alway (Violin obbl. ad lib.)	High in A ^b	50
Beautiful Dreamer (Violin obb. ad lib.)	High, in E ^b Low, in C	50

PIANO

Old Black Joe	Simplified Transcription	25
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TWO PIANOS

Oh, Susanna	Arranged by Morton Gould	1.00
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is one of the most obscure of home and

plantation fascinating and color of songs form a new present.

still sung to-day in THE LIGHT OF LOVE LIES MER (1864).

the remaining separated from the world and unhappily but little of for a type of himself. Martial plantation and to be his best

ly before his

Stephen Foster died in Bellevue Hospital, New York, January 13, 1864, as the result of an injury suffered in a fall.

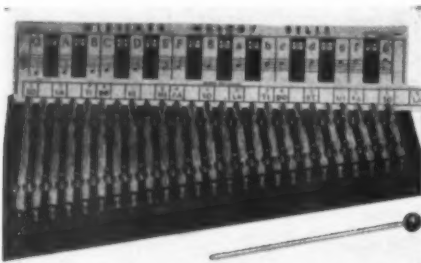
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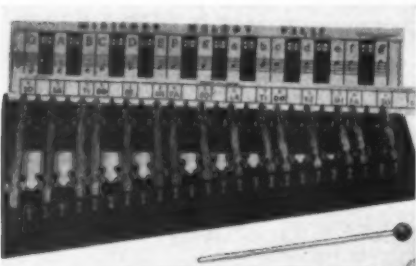
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Practical Experience with Music Tests

CONTINUED FROM PAGE THIRTY-ONE

opportunities for serious study in general psychology and psychology of music, there was curiously a dearth of opportunity for practical applications in music. By a fortunate coincidence, I was able to gain a field for practical experimentation, but in so doing, it was necessary to conform to a rule of the Iowa City Board of Education of fifteen years standing—that no experimentation could be conducted in their public school system by anyone outside of their staff—by accepting the position of instrumental supervisor in their schools. The work in this practical laboratory, which continued through a year of postdoctorate research, assisted in giving added insight into many of the problems with which I had been concerned. The results of these and previous studies formed to a large extent the basis for the present guidance and prediction program in the Rochester public schools.

The writer has had the opportunity to maintain his interest in this work and aid indirectly in this program which is conducted by Ruth Crewdson Larson, music psychologist of the Rochester public schools, whose preparation and experience in the teaching and supervision of elementary education, child psychology, child welfare, educational guidance, and especially in the technical aspects of psychology of music,¹ have given her a suitable background for this work. At present, her full-time program of prediction and guidance in music is in its ninth year and involves an active file of approximately twenty thousand cases. Space does not allow a review of the general phases of this program,² but it may be said that the director, supervisors, and teachers of music of the system, a department of about one hundred in which is included a number who have gained national recognition, are fully convinced of its efficacy. They have cooperated splendidly in building this program to its present state; in fact, its development could be realized to best advantage only in a department which is known not alone for its progressiveness in organization and methods but also for a type of conservatism which holds foremost the musical welfare of the students—this in opposition to a plan of student exploitation for the welfare of music or its sponsors. In this program, the results of the Seashore Measures of Musical Talent, together with other types of data, have played an important and valuable part. It seems to me that it will be of interest to the reader to have the reactions of some of the leading music educators in Rochester appended to this article, so as to allow them an opportunity to state personally their estimates of the values to be derived in this work.

There have at times been questions in regard to the availability of our studies. The situation has not been conducive to formal reports for two reasons: (1) As previously indicated, I have had no cause

to advance or sponsor any particular form of testing for musical talent. My attitude has been that of a student who has desired to gain from the fields of education and psychology all possible information that would help me in the understanding of problems in the teaching of music. I have, of course, been influenced greatly by the results of these studies, and I have incorporated in various articles and papers³ my general philosophy of music education which has been affected by the interrelationship of the results of these studies and various types of experiences in teaching music. (2) Heavy schedules do not permit special studies to be planned for the intended purpose of general presentation. As chairman of the music education department of the Eastman School of Music, my work as music psychologist in the school must be secondary. In reality it is an added duty in my schedule, for at the termination of the so-called Eastman Experiment five or six years ago, the general testing work of the school was transferred to the music education department to become a unit in the department. The duties involved in this part of our work include a varied testing program for all degree students during the week of registration at the beginning of the school year and a regular Saturday testing schedule for new registrations in the special and preparatory departments. Incidentally, it may be of interest to mention that every student of the Eastman School of Music who is at least ten years of age is considered individually for a recommendation for his admittance to the school.

A somewhat similar situation exists in the public schools. In addition to regular test appointments each week for various grade levels at a central test room, Mrs. Larson's visits to schools for general testing are scheduled weeks in advance. The maintenance of a program in which the demands for service are beyond the limits of a full-time schedule does not allow an opportunity for a formal research program even if such a program were desired.

This explanation of the conditions and scope of the work should not convey the idea that we are not concerned with investigations of new problems as they occur. We are constantly watching for opportunities to study the relationship of talent to achievement, and incidentally to improve our procedures so that they will be more effective in our programs of prediction and guidance. But these results have been utilized as they have been acquired little by little over a period of years and our understanding of practical problems in this work has been cumulative.

It is at this point that I wish to make a few comments about the table found in Dr. Mursell's recent article.⁴ This table

¹ See "Studies on 'The Seashore Measures of Musical Talent'", by Ruth C. Larson, University of Iowa Studies, Series on Aims and Progress of Research, University of Iowa, Iowa City, 1930.

² Some idea of the scope of this program may be gained by referring to "A Brief Report of a Guidance and Prediction Program in Music", by Ruth C. Larson, 1932 Yearbook of the Music Educators National Conference.

³ William S. Larson, "Some Newer Concepts in Music Education", Music Teachers National Association Yearbook for 1936; "The Need for an Adjustment to Modern Trends in Music Education", Music Educators National Conference Yearbook for 1937; and "Some Recent Trends in Music Education", Education, May, 1936 (The Education Digest, September, 1936).

⁴ James Mursell, "What About Music Tests?" MUSIC EDUCATORS JOURNAL, October-November, 1937.

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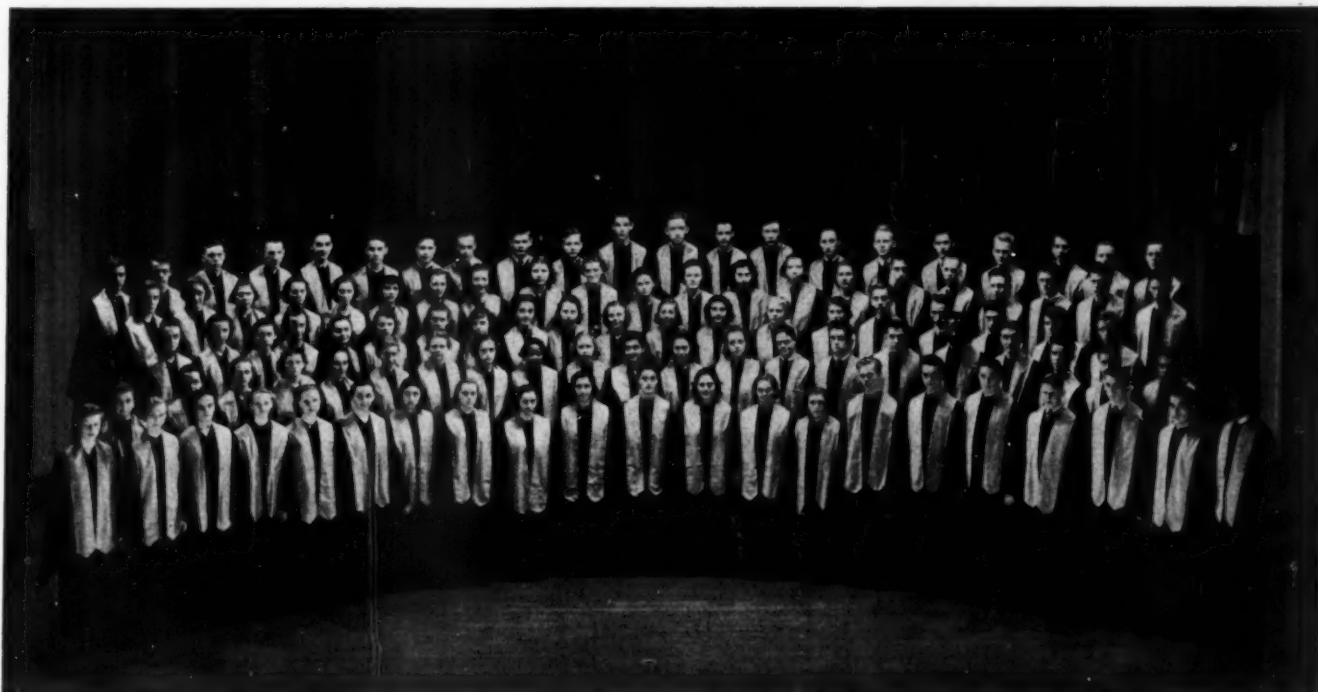
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includes quite a diverse group of investigators, samplings of music students, types of criteria, and results from various combinations of subtests. These studies vary decidedly in merit.⁶ I have contended previously that it is unfortunate that many have felt called to do a certain amount of testing for testing's sake.⁷ In many instances, music teachers have attempted to serve as investigators without an adequate background for testing. On the other hand, certain investigators, with the necessary understanding of general testing technique, have undertaken to work in the field of music which is entirely foreign to them so far as their understanding of the problems of the music teacher is concerned. Certainly in the general field of psychometrics, results are not accepted from investigators who do not have both an adequate technique for the work and a thorough understanding of the field. And realizing certain weaknesses in our present battery of talent tests, for which an awareness gained through a long routinized experience in using them can compensate considerably in the interpretation of data, this is especially true. But many investigators have had relatively a limited experience either in testing or in teaching music, and in some cases results are published which represent but the efforts of a temporary or passing interest. In evaluating test results, the reader should be aware of these variables in testing.

One of the grossest errors is to use scores of musical excellence as criteria for correlating with talent scores for the purpose of determining the validity of the talent measures, without questioning the reliability and validity of the measures of musical excellence. The acceptance of the criterion of teachers' ratings of musical excellence is an example. Numerous studies in the general field have shown how difficult it is to get an accurate measure of accomplishment, and how especially true this is in music! We all know that the validity of an evaluation of actual accomplishment in music in the elementary school is vitiated by allowing factors other than excellence in musical performance, such as apparent interest and application, discipline, and knowledge of facts about music, to influence grades in music. And these same circumstances

⁶ It is difficult to understand why Dr. Mursell has made an indiscriminate general negative criticism of these listed studies, which vary so widely in results. The correlations range from a high of .73 down to a low of -.27, the latter being found in his study. In checking over the figures of his own study, as presented in this table, it is clear that some errors have been made, for it is evident, even from the meager data listed, that the computations of all but three of the twenty-one probable errors of the correlation coefficients are incorrect. In view of these discrepancies one might wonder about the much more involved statistical computation of the correlation coefficients themselves. That his findings might be questioned is further strengthened by the fact that his values are considerably lower than those given by the other authors; in fact, his data include the only negative correlations reported. It is queer that some of his highest numerical correlations are negative—which might indicate a conclusion, if the size of the correlations can be considered sufficient to warrant it, that those who rank high in these talent tests tend to be low in achievement, or vice versa—a result which is rather unusual so far as reports of similar studies are concerned. And certainly his choice of teachers' ratings as a criterion is not the most desirable. The evidence and conclusions submitted in Dr. Mursell's recent article seem insufficient to substantiate his point of view.

⁷ William S. Larson, "The Influence of the Study of Musical Talent on Trends in Music Education," 1934 Yearbook of the Music Educators National Conference.

exist at higher levels, as exemplified by the common practice of grading the college chorus largely on attendance. This matter has numerous ramifications in the experience of the music teacher; it is one which is very convenient to disregard. But it is an important matter for consideration in deciding whether or not a low correlation between grades in music and scores in talent tests indicates low validity of the talent tests.

An example from our files may be selected to illustrate a number of points made in this discussion. Several years ago the writer, in connection with his interest in studying various possibilities for his general program to be of greater service to the Eastman School of Music, was attracted by the importance of the Theory 1 course. The nature of this course is such that it has been recognized as a key course in the curriculum because it indicates general musicality, and any student who has great difficulty with it is considered a questionable student for continuance in the regular course; in fact, Theory 1 and its sequel, Theory 2, are absolute requirements for all students who are granted the Bachelor of Music degree. The easy way would have been to correlate the talent test results secured during freshman week with the final grades in Theory 1. But the importance of this problem seemed to warrant a different procedure. Along with the four regular teachers of this course, I was given one of the eight sections into which the 111 students were divided. With test data available, we segregated these students as accurately as we could into four homogeneous groups. The five of us taught one prescribed course of study to all students throughout the school year, each of us presenting, an hour daily, the same lesson assignments. In this coöperative study we observed carefully the many interesting problems that arose. One of the important parts of the year's work was the standardizing of objective examinations at the end of each mid-semester and each semester. These examinations included a fair sampling of the content of the course and the grades were free from any subjective evaluation in determining the accomplishment of each individual in comparison with the other 110 students in the course.

Of the many interesting results of this study, one relates especially to this discussion. The correlation between the Seashore tests given during the first week of the school year and the final objective examination in theory given during the last week of the year was $.59 \pm .04$. That relationship may be considered rather high in comparison with correlations reported between standard tests of intelligence and grades, for which there is high regard. As an example, the report on the correlation of the widely used American Council on Education Psychological Examination for College Freshmen with final grades in academic subjects is .50. At the junior high school level, the median value of the correlations between the Terman Group Test of Mental Ability and the subject matter subtests of the Metropolitan Achievement Test, as reported by Dunlap,⁷ is .63. Here we have the results from two recognized objective tests from the general field with which, under conditions explained previously, the Seashore tests can compare favorably. With data such as these, it must be clear

⁷ Jack W. Dunlap, Preferences as Indicators of Specific Academic Achievement, *Journal of Educational Psychology*, 1935, 26, 411-415.

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are regularly considered. In daily use, in
coöperation with the work of adminis-
trators, supervisors, and teachers, we see
continually the effects of our programs of
which these measures are a part; hence,
we pay little attention to the reactions of
those who are skeptical about their use.
That present tests have weaknesses, of
which we are constantly on guard, we
would be the last to deny. I have pre-
viously pointed out the need for an im-
provement of music tests.* And we do
not contend that they are the one and
only way of clarifying this important
factor in music education. But if they,
even in their present form, can be of
value in contributing to an understanding
of the musical potentialities of our
students, they are worthy of inclusion in
our professional equipment.

Of far greater importance is the recog-
nition and acceptance of the principles for
which the tests stand. Whether secured
through keen observation, by the use of
the Seashore or other tests, or by any
other methods, the acquiring of a clear
insight into the musical nature of the
child is highly desirable. To urge teachers
of music to minimize the significance of
inherent differences in musical capacity is
retrogressive; to maintain that success in
music depends primarily on the direction
of interest and will, and to consider that
achievement is the result of a concentra-
tion of general ability in the special
medium of music are tenets which are
contrary to the general observations of
teachers of music. And scientific investi-
gation supports this commonly known
fact that students differ in talent, and in
turn, in achievement—interest and effort
being the same, a fact which we often
wish were not true and which is apt to
make us susceptible to rationalization on
our own part or through the writings of
others. An educational principle, which
is more convincing, indicates that success
is one of the primary requisites for a
continuing and increasing interest and
effort, and that comparative success is
conditioned by an aptitude for an activity.
In other words, success, which is depend-
ent on talent, is stimulative for further
interest and effort. Therefore, to make
use of the tools of educational guidance
for prognostic purposes, thereby obviating
many of the dangers of a subjective prog-
nosis for success either before a long
preparation in music begins or at points
during that preparation, is a valuable
procedure. From our own studies, we
have deemed it advisable to adopt a plan
which recognizes a general distribution of
talent on a scale ranging from very low
to very high; and, for practical purposes,
to divide this distribution into various
levels of talent. We certainly agree with
general ideas about the values of music,
but believe that to serve all levels of
talent to best advantage it is wise to
provide a rich and varied offering of
musical subjects from which may be
selected a type and level of instruction
commensurate with the individual's ca-
pacity to receive. This adaptation of a

* William S. Larson, "The Value of Tests
and Measurements in Music Education," Music
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suitable medium will provide an adequate means through music for securing an individual expression of the finer emotions, and thus allow in reality an actual opportunity for the realization of the greatest values through music education.

Further Comments from Rochester

I HAVE READ Dr. Larson's discussion of the music testing program in the Rochester schools and I approve enthusiastically his statements and conclusions without reservation. Rochester is probably the only place which maintains such an extensive guidance program.

The following statements by three of our leading teachers and conductors in Rochester have my complete endorsement. Mr. Clute, our instrumental supervisor and assistant director, has administered the instrumental work for many years. Mr. Spouse, our supervisor of high school vocal music and assistant director, speaks from experience of seventeen years in our ten high schools. Mr. Van Hoesen, for many years, has been conductor of our Inter-High School Band and Orchestra, besides several other school orchestras. These men speak from an everyday experience with many groups over a period of more than ten years.—CHARLES H. MILLER, *Director of Music, Rochester Public Schools.*

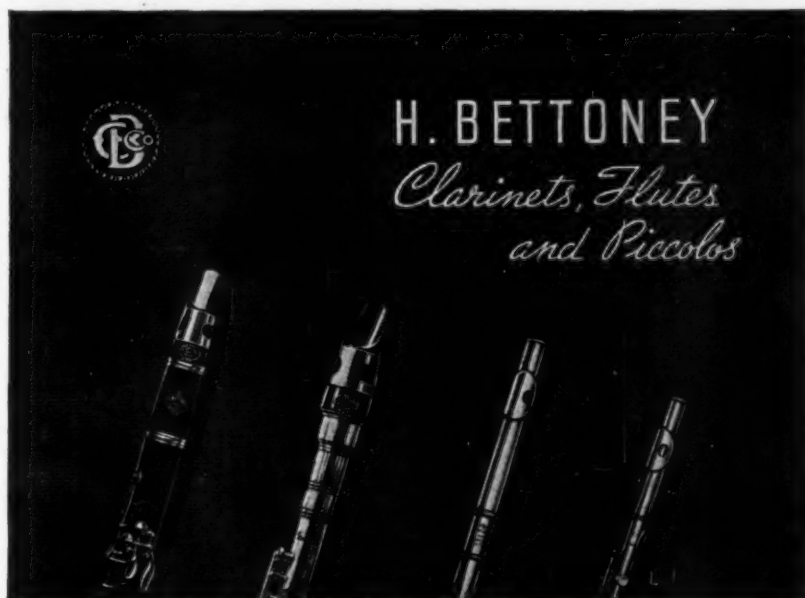
I must confess that from a purely scientific point of view I know very little about the tests. We have been using them for the past ten years. They have saved us much grief. Our turnover of instruments has been greatly reduced. Poor intonation and weak rhythm have been minimized. The bitter disappointment which comes to a boy or girl who give their best efforts and still cannot reach the goal is avoided. Furthermore, the expense involved in such a procedure, which may be quite considerable, is saved. Parents appreciate this service. The majority of parents agree that Nature or God makes musicians, not the music teachers. Without the tests, we would still be attempting to fit square pegs into round holes.

We have taught a sufficient number of borderline cases to prove that they reach the saturation point so early that they never become an asset to a good band or orchestra. Ample proof of this and other interesting and enlightening facts are available in our files.—SHERMAN A. CLUTE, *Assistant Director of Music in charge of Instrumental Music, Rochester Public Schools.*

The Inter-High School Choir is composed of selected singers from each of our ten senior high schools. It plans to perform only exceptional choral music, and to perform it exceptionally well, but may rehearse once only each week, on Saturday mornings.

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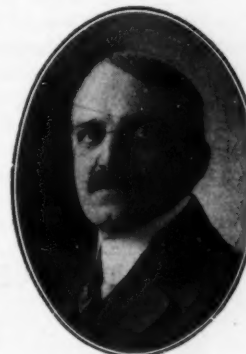
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come to rely on them with increasing confidence. It is our proven experience that a choir with a high Seashore rating is an expert choir of which we may make the highest demands, and that the reverse is painfully true.—ALFRED SPOUSE, *Assistant Director of Music in charge of High School Vocal Music, Rochester Public Schools.*

We learn with surprise, if not consternation, that the validity of the Seashore tests has not been established to the satisfaction of all, particularly those who include in their philosophy of music education the opinion that the will to learn is sufficient to assure success. The data of psychologists prove that the tests have been validated as *specific* measurements. Competent psychologists accept this scientific data and to them belongs the privilege of establishing the relative values of reliability coefficients and other learned data to prove their theses.

It is the practical operation of the whole testing program which primarily interests teachers, and being one who has taught both with and without the help of the testing program I feel justified in speaking in defense of the competently administered program. My own experiences convince me that teachers who wish to achieve better practical results with less expenditure of time, energy and money will praise God for the blessing of our testing program as it now operates, because:

1. Failures in instrumental music and consequent yearly turnover of instruments have been reduced to a minimum. This has resulted in the achievement of higher playing standards because of the saving of the teacher's valuable time and energy which might otherwise have been expended on musical dullards.

2. Teaching techniques can be aided greatly by the knowledge of test results. Bad pitch on stringed instruments can be ameliorated by recourse to mechanical and technical corrections without the constant fear that these corrections are valueless because of basic deficiency in the capacity for pitch discrimination.

3. The uninterested "wholesome activity" student can be directed into other wholesome activities without creating in him a genuine hatred for music.

4. The God-given quality of intuneness may be more nearly achieved even in grade school orchestras and bands, to say nothing of quality and rhythmic precision.

5. By segregation, musical experiences for students may more nearly approximate students' capacities for receiving them. The sacred philosophy of music education which maintains that there should be "Music for Every Child" need not be overthrown, but limited budget allotments for music may more wisely serve every child by making every child happy in music at his own level.

Thank God for the honest, well-trained psychologists in music, who do not sell their wares to commercial houses for the use of non-laboratory people, for child study experts who are qualified to give teachers their recommendations for better music administration. If these people can improve the testing program by devising more valid tests or by more conclusively proving the validity of the existing ones, well and good, but let's make the best use of what we have.—KARL D. VAN HOESEN, *Conductor of Rochester Inter-High Band and Inter-High Orchestra.*

Since the organization of the Eastman School of Music over fifteen years ago we have carried on a consistent program of student guidance. The object of this program, briefly stated, is to assist the student in finding himself and developing his talent as efficiently and effectively as possible; to allow each student as far as possible to proceed at his own natural rate of progress so that the brilliant student will not be held back by the less gifted.

In carrying out such a program it is imperative that the various sections of classes be arranged with regard to the abilities of individual students. In attempting to work out accurately the various levels of student talent, we have employed various tests in determining the student's ability and the rate of speed at which his education is likely to progress. The Seashore tests have been an invaluable part of this general program and have consistently demonstrated their worth.—HOWARD HANSON, *Director of the Eastman School of Music.*

A Balanced Program of School Music

Continued from page thirty-five

vided for this phase of music, pupils would be forthcoming. The junior high school and senior high school orchestras and bands have appealed to the elementary school pupils. They would like to learn also. The elementary school is a good place to get them over the difficult spots before they reach the junior high school. Both instrumental and vocal music are important, but since only a few children have instruments and nearly all have voices, I think that vocal music should be given the greater emphasis."

SUPERINTENDENT OF SCHOOLS: "Music should be regularly scheduled in the school program and placed on a comparable standing with other school subjects. Grade classroom teachers, under competent supervision, should present the music work to their classes on the same basis that they present the matter in other subjects. In the junior and senior high schools, special teachers who are well-trained should be placed in charge. If a subject is to be placed in a school curriculum, it should be well taught.

"Musical organizations should show in their performances careful drilling and sympathetic understanding of the selections they are interpreting. The selection should be within their range of interpretation; then we may insist that the execution be of a high standard.

"Schools should stress both instrumental and vocal music. On the basis of joy in participating, emphasis should be placed on the larger number engaged. The instrumental music will probably be confined to a much smaller group but will require more effort in the time spent and the application necessary to produce results."

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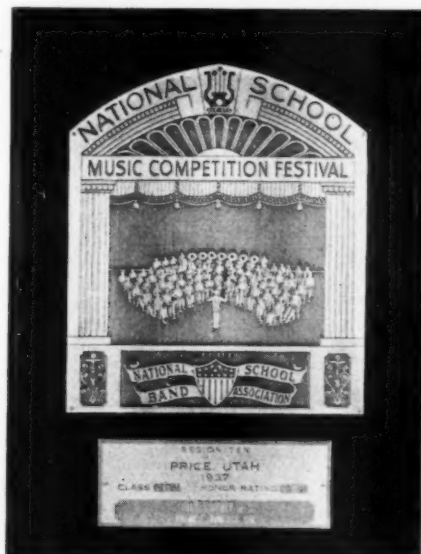
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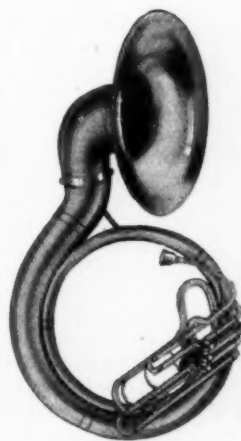
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What of the Second Hundred Years?

CONTINUED FROM PAGE TWENTY-SEVEN

from four thousand teachers show that less than two per cent of them think of any names for the individual notes when learning a new song. Of the ten thousand high school students interviewed ninety-two per cent of them pay no attention to the names for individual notes.

In the question at issue in regard to reading music in the schools, it is not the syllables *do, re, mi*, etc., that are on trial, it is the note-by-note procedure. If any artificial method is to be used the syllables have an overwhelming advantage over any other for the following reasons: (1) They are singable and the numbers and letters are not; (2) There is a specific name provided for every tone including the chromatics; (3) In open competition with the numbers and the letters they have been adopted almost unanimously. Even if note-by-note reading of music should be entirely abandoned in the schools, learning the syllables as an extra stanza to a considerable number of simple songs would continue to be highly valuable from an educational standpoint. First, they help in establishing a key feeling. Second, they simplify the study of theory, including elementary harmony. Third, they assist in the beginning work in instrumental music; and fourth, they simplify transposition.

The problem that we are facing is not how shall we teach note-by-note sight reading in the schools, but shall we teach note-by-note sight reading in the schools? This is clearly the greatest problem in music education before the American people. If note-by-note reading of music in the schools helps to get the beauty and power of music into the lives of the people, it should be promoted. If it hinders, it should be abandoned.

The Second Century

Let us imagine a complete abandonment of note-by-note reading for at least two years and see what would happen. Since I believe the phonograph raises the efficiency level in school music—in rural schools, graded schools, and adult classes—on an average from twenty-five to fifty per cent, I shall assume a phonograph and a very definite method of procedure—one that has proved its worth in enabling the rank and file of teachers to secure beautiful singing from the rank and file of pupils.

(1) Only songs of musical merit will be used. There will be no excuse for the little wooden songs and exercises made only for note reading.

(2) Every time any child hears a song sung, he will hear it correctly sung; and when he sings it, he will sing it correctly.

(3) The phonograph will establish a line of demarcation at once between those who can sing accurately and those who cannot. The singers, as soon as they learn a selected list of ten songs, constitute the school choir. The nonsingers listen more than half of the time without attempting to sing, for they cannot make much progress in learning to sing when their ears are filled with their own discordant tones. The aim will be a choir in every schoolroom and every boy and girl in the choir.

(4) The listening attitude will be developed by the method which has been

worked out for teaching songs by alternate phrases with the phonograph. This will guarantee good tone quality in every grade. In this way, the active participation of the ears in every music lesson will be automatically secured.

(5) By singing alternate phrases with the phonograph, the class will develop the habit of singing the songs by phrases as artists always sing, rather than by measures, as is often done in schools, glee clubs, and choirs.

(6) Rhythmical development through physical movements standardized by the phonograph, and stepping the note values in songs results in a complete mastery of all the ordinary problems in rhythm by a highly interesting process and still provides for flexibility.

(7) A thorough knowledge of the minimum essentials in theory is guaranteed by exercises to the rhythm of the phonograph, and the results are obtained by the interesting process of using the musical characters in reproducing the song on the staff by the nine-step method.

(8) Part singing will be a joy. The alto will be recorded separately on the record and learned phrase by phrase by the entire class. Later the class will be divided and sing different parts alternately. This has been demonstrated successfully for years even with rural children. It will be no longer necessary for children to come up through a crude stage in singing.

(9) When music itself is brought into the schools to do its own training, practically every lesson will be preparation for a festival. When well over ninety per cent of all the grade boys and girls are in the choirs, democracy will have found itself in school music, and the artistic standards will be as high throughout the grades as they are now in the high school glee clubs.

(10) This rich singing experience, the mastery of rhythm and the simple elements of theory, constitute an ideal preparation for the study of instrumental music, for membership in the singing organizations or for further study of music, while the masses of the pupils will be preparing for future enjoyment of music by having present enjoyment.

As time marches on, science and machinery are getting farther and farther ahead of the social development of the human race. Inevitably, science and machinery will continue to progress, for invention depends upon a limited few

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master minds while progress of the race in preparing to live together harmoniously must depend on the hearts and minds of the masses. This gradually spreading gap between the human race and its machinery is the world's greatest problem. It is the perpetual and increasing cause of wars. Music may make a valuable contribution towards solving this problem if given a good chance. In addition to the course of procedure suggested above, I make the following recommendations:

(1) We should bury with the century that is just expiring, all of the grim old pedagogy that has been imposed on school music by the calculating adult mind—that mind that arranged the rudiments of music into drill exercises for teachers to use with the children in building up tunes out of notes and beats.

(2) We should keep in close touch with those psychologists who interest themselves in music education from the standpoint of the children. We should give special attention to the marvelous record that children make, before entering school, in acquiring a vocabulary in a "preschool," organized and conducted largely by themselves.

(3) We should abandon the notion that so-called music appreciation can be added to people from the outside—that a community is becoming musical because it has a band and an orchestra, or a glee club and a choir, or that a nation is becoming musical on account of its radios and motion pictures, however helpful these may be; indeed we should accept the fact that the real background for musical growth and appreciation is, as nearly all music educators know, the participation of the individual in the successful recreating of music.

(4) We should bring music education up into the front ranks in this machine age by drafting into service one of the marvelous machines of our time—the phonograph—to serve the higher interests of the people. Many wonderful machines are doing things to the people; here is one that does things for them. It brings rhythm and melody directly to the learner in a language that all understand without imposing upon them a preliminary explanation of all the rudiments involved.

(5) We should develop music festivals and let the contests fade away. Gratifying the gambling instinct is operating on a level too low for the social art of music. In prize fights, rooster fights, etc., winning within the rules is the whole objective. Probably side-line enthusiasm mounted as high in the cockpits of a hundred years ago as it has ever reached, but the game was suppressed in most civilized countries in the interest of the feathered bipeds. Music is robbed of much of its charm when it is used merely for beating somebody. Even in sportsmanlike England, I found, some years ago as I investigated the music contests, that there were some rankling feelings left over that music should not be putting into people's hearts. I came back to America and kept still about contests. Every influence that can contribute to good will among men is at a premium. A music festival participated in by large numbers, with the audience joining in a couple of numbers, provides an ideal setting for musical expression. Everyone is there to enjoy music. Everyone is a judge. Everyone goes home a winner, and the real stimulus for artistic performance is there, abundant in quantity and superior in quality. Singing for the gods is the best way to insure the real and permanent interest of men.

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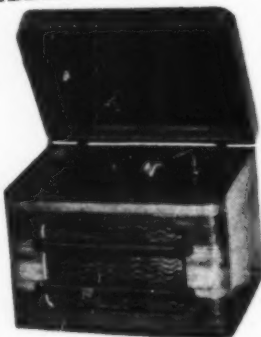
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March, Nineteen Thirty-eight

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Twenty-fifth Meeting - Sixth Biennial
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Program

[Note: The following schedule gives major items of the centennial week program as available at the time of going to press. For lack of space, music programs, rehearsal schedules for the National High School Band, National High School and Junior Orchestras, Choral Festival, etc., are omitted. Complete details will be included in the program books which will be distributed at the registration desk.]

Sunday Morning—March 27

Church Services.

Information will be supplied at the registration headquarters in order that all may have opportunity to include in their Sunday morning schedule a period for attending the church services of the denomination of their choice.

- 9:00 **Registration** (Hotel Jefferson). Members of the Music Educators National Conference and associated organizations.
- 9:00 Meetings of the M.E.N.C. Executive Committee; M.E.N.C. Board of Directors; Music Education Research Council; Sectional Conference Presidents (Hotel Jefferson).
- 9:00 **National High School Orchestra.** Registration and Tryouts. St. Louis Municipal Auditorium (Assembly Room No. 1).
- 10:00 **National Elementary School Orchestra.** Registration and Tryouts (York Hotel).
- 10:00 **National High School Band.** Registration and Tryouts (Auditorium, Assembly Room No. 2).

Sunday Afternoon—March 27

- 1:00 Magic Key Radio Program (Opera House). St. Louis Symphony Orchestra and artists.
- 2:00 Music Education Research Council (Jefferson Hotel).
- 4:00 **Choral Vesper Service** (Opera House). Directed by Helen Graves, Assistant Supervisor of Music in St. Louis Public Schools; Assistant, Clay Ballew, Washington University. Participating choral groups: St. Louis Grand Opera Chorus, St. Louis Grade School Teachers Association Chorus, Washington University Men's Glee Club, Harris Teachers College Glee Club, Northside Y.M.C.A. Glee Club. Devotions will be conducted by a prominent St. Louis clergyman.

Sunday Evening—March 27

- 8:00 **St. Louis Symphony Orchestra**, Vladimir Golschmann, Conductor. Complimentary concert for members of the Conference and members of the National High School Band and Orchestra and National Elementary School Orchestra (Opera House).
- 10:30 **Singing in the Lobby** (Hotel Jefferson). Chairman: Richard W. Grant, State College, Pa.

Monday Morning—March 28

- 8:30 **Exhibits open.** Auspices Music Education Exhibitors Association. (Hotel Jefferson). Exhibits open daily from 8:30 a.m. to 6:00 p.m.
- 8:30 Rehearsals of National High School Band, National High School Orchestra and National Elementary School Orchestra.



VLADIMIR GOLSMANN
Conductor
St. Louis Symphony Orch.



EDWARD B. BIRGE
Historian at Centennial
Banquet



HOWARD HANSON
Speaker and Guest Conductor



A. A. HARDING
Conductor
National High School Band

Monday Morning—Continued

8:30 **Combined Vocal and Instrumental Clinic.** Auspices of the National School Vocal Association, National School Band Association and National School Orchestra Association. Arthur R. Goranson, Jamestown, N. Y., Chairman.

Topic: Study of Rhythm.

Demonstration: "Rhythmical Analysis and Its Practical Application to Teaching Time," Adam P. Lesinsky, President, N.S.O.A., Whiting, Ind.

10:00 **First General Session** (Opera House). Herman F. Smith, Director of Music, Milwaukee, Wis., First Vice-President, M.E.N.C., Presiding.

Music: Joplin (Mo.) High School Orchestra, T. Frank Coulter, Conductor.

Addresses of Welcome: Mayor B. F. Dickmann and Superintendent of Schools H. J. Gerling.

Responses: Joseph E. Maddy, President, Music Educators National Conference; Joseph A. Fischer, President, Music Education Exhibitors Association.

Preliminary Business Meeting. Election of Nominating Committee.

Address: A. R. McAllister, President, National School Band Association, Joliet, Ill.

Address: W. Otto Miessner, University of Kansas, Lawrence.

Address: "United We Stand", Franklin Dunham, Educational Director, National Broadcasting Company, New York City.

12:00 **Luncheon Meetings:** National Committee on Music in Social Life. Osbourne McConathy, Glen Ridge, N. J., Presiding. (Hotel Jefferson, Crystal Room).

National School Vocal Association (Hotel Jefferson, Private Dining Room No. 8).

Monday Afternoon—March 28

1:00 Visit the Exhibits.

3:00 **Division Meeting: Elementary School Music** (Opera House). Fowles Smith, Director of Music, Detroit, Mich., Presiding.

Music: Clayton (Mo.) Elementary School Choir, Martha White, Director.

3:00 **Senior High School Vocal Music Section.** Frank C. Biddle, Director of Music, Cincinnati, Ohio, Chairman. (Hotel Jefferson, Gold Room.)

Address: "Music and Democracy", James L. Mursell, Teachers College, Columbia University.

Music: Webster Groves (Mo.) Senior High School A Cappella Choir, Esther Replogle, Conductor.

Panel Discussion: "A Vocal Program to Fit All Kinds of Musical Intelligence."

3:00 **College and University Orchestras Section.** Orien E. Dalley, University of Wisconsin, Chairman. (Hotel Jefferson, Private Dining Room No. 1.)

3:00 **Music Education in the Churches Section.** Cecil M. Smith, University of Chicago, Chairman. (Hotel Jefferson, Private Dining Room No. 9.)

Theme: "Musical Cooperation Between Church and Community."

Address: "What Church Music Can Contribute to the Community", D. Sterling Wheelwright, Organist and Choir Director, Washington Chapel, Washington, D. C.

Address: "What School and Community Music Can Contribute to Music Education in the Churches", Mabelle Glenn, Director of Music, Kansas City, Mo. General Discussion.

3:00 **Junior College Music Section.** S. Earle Blakeslee, Ontario, Calif., Chairman (Statler Hotel, Assembly Room No. 1.)

4:30 **Joint Band and Orchestra Clinic.** Auspices of the National School Band and Orchestra Associations (Place to be announced). J. Leon Ruddick, Cleveland, Ohio, Chairman.

Demonstration: "The Use of Recordings in Teaching Music." Joplin (Mo.) High School Orchestra, T. Frank Coulter, Conductor.

4:30 **Vocal Clinic.** Auspices National School Vocal Association, Fowler Smith, Director of Music, Detroit, Mich., Presiding (Hotel Jefferson, Crystal Room).

Address: "The Emergent Voice", John Henry Muyskens, Professor of Phonetics, University of Michigan.



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Toastmaster
Centennial Banquet



VLADIMIR BAKALEINIKOFF
Conductor
National High School Orch.



L. A. WOODS
State Supt. of Schools, Texas
Speaker

Monday Evening—March 28

- 8:30 **Centennial Festival Pageant:** "Musica Americana" (St. Louis Public Auditorium). Auspices of the St. Louis Public Schools. Celebrating one hundred years of music in the public schools of America and one hundred years of public education in St. Louis. Directed by Ernest Hares, Assistant Supervisor of Music in the St. Louis Public Schools. The production is an original work by Mr. Hares. The cast of some 4,000 pupils from ten public high schools and two negro high schools have been trained by their respective music teachers. All departments of the schools have co-operated in staging the pageant—making costumes, scenery, etc. St. Louis High School Concert Orchestra will accompany the entire production.
- 10:00 **Lobby Sing** (Hotel Jefferson). Chairman: Richard W. Grant, State College, Pa.

Tuesday Morning—March 29

- 7:30 **Breakfasts:** Phi Mu Alpha Sinfonia Breakfast (Hotel Jefferson, Continental Room); Christiansen Choral School Breakfast (Hotel Jefferson, Private Dining Room No. 9).
- 8:30 Visit the Exhibits.
- 8:30 **Joint Band and Orchestra Clinic**, under auspices of National School Band and Orchestra Associations (Hotel Jefferson, Crystal Room).
 Demonstration: "Radio Pickup", Ernest LaPrade, National Broadcasting Company.
 Demonstration: "Score Reading", Capt. Charles O'Neill, University of Wisconsin.
- 8:30 **Vocal Clinic**, under auspices of National School Vocal Association (Hotel Jefferson, Gold Room). Mabelle Glenn, Presiding.
 Demonstration: "The Boy Voice", with 100 boys from 6th, 7th and 8th grades, Haven School, Evanston, Ill., Mary Kiess, Director.
- 10:00 **Division Meeting: Junior High School Music**, Karl W. Gehrken, Oberlin Conservatory of Music, Oberlin, Ohio, Chairman (Opera House).
 Music: Webster Groves (Mo.) Junior High School Orchestra, Robert R. Biggar, Director.
 Address: "The Significance of the Junior High School", Philander P. Claxton, President, Austin Peay Normal School, Clarksville, Tenn.
 Address: "The Advantage to Music of an Integrated Program", Lilla Belle Pitts, Elizabeth, N. J.
 Address: "Is Music in Danger of Losing its Identity in an Integrated Program?" Will Earhart, Director of Music, Pittsburgh, Pa.
 Symposium: "Articulation Between the Grade Schools Below and the Senior High School Above." (1) In the Case of Vocal Music, K. Elizabeth Ingalls, Westfield, N. J. (2) In the Case of Instrumental Music. (3) In the Case of Theory, Grace V. Wilson, Wichita, Kan. (4) In the Case of Appreciation, Mabelle Glenn.
 Music: Haven School Junior Boys' Glee Club, Mary Kiess, Director.
- 10:00 **Experimental Projects in Music Education Section**. Marion Flagg, Horace Mann School, New York City, Chairman (DeSoto Hotel, Ballroom).
 Address: "Research as the Basis of Intelligent Teaching", William S. Larson, Eastman School of Music, Rochester, N. Y.
 Address: "The Scientific Problem of Education in Music Listening", Max Schoen, Carnegie Institute of Technology, Pittsburgh, Pa.
 Address: "Evaluation of Results of a Music Education Program", Paul Diederich, Research Associate in Evaluation, Ohio State University, Columbus.
 Address: "Possibilities and Pitfalls of Educational Research", James L. Mursell, Teachers College, Columbia University.
- 10:00 **Music Theory in the High School Section**. Louis Woodson Curtis, Director of Music, Los Angeles, Chairman. (Hotel Jefferson, Crystal Room).
 Music: Lane Technical High School (Chicago) Trumpet Quartet.
 Report: "Status of Music Theory in the High School," Myron Schaeffer, Western Reserve University.
 Address: "Some Techniques for Correlating Theory, Sight Singing, Dictation and Appreciation," Vincent Jones, Temple University.

Tuesday Morning—Continued

- Demonstration: "Some Techniques in Building General Musicianship vs. Specialized Theoretical Knowledge in Music Theory Classes", Louise Cuyler, University of Michigan. Demonstration with a group of pupils from Kirkwood (Missouri) High School, Mrs. Lessley Colson, Teacher.
- Round-Table Discussion: "The Desirability of Extensive Expressive Experience as a Prerequisite for Training in the Theory of Music", Jacob Evanson, Pittsburgh, Pa. (leader), Else Brix, Beaumont High School, St. Louis; Milton Rusch, Milwaukee, Wis.
- 10:00 **Elementary Music Instrumental Section**. Anna Johannsen, Supervisor of Instrumental Music, Milwaukee, Wis., Chairman. (DeSoto Hotel, 16th Floor.)
 Demonstration: "Training the Elementary School Orchestra", Irving Cheyette, Mount Vernon, N. Y.
 Questions from the Floor.
 Address: "Analyzing the Teaching Techniques and Organization of Elementary Instrumental Classes, Bands and Orchestras", Helen M. Hannen, Cleveland, Ohio.
 Demonstration: "Cello Class Teaching", Marie Maxson, Milwaukee, Wis.
 Questions from the Floor.
 Address: "A School Instrumental Experiment," Lenel Shuck, Fresno, Calif.
- 10:00 **Creative Music in Elementary Grades Section**. Emma J. Lafetra, Director of Music, Red Bank, N. J., Chairman, (Statler Hotel, Ballroom).
 Theme: "Some Aspects of Creative Music in Elementary Grades."
 Address: "Evaluating Creative Expression in Music," James L. Mursell.
 Demonstration: "Creative Rhythms", Mabelle Glenn.
 Demonstration with a group of children from Webster Groves (Mo.) High School, Esther Replogle, Director.
 Address: "Functional Value of Music to Express Creative Ideas", Lillian Mohr Fox, Pasadena, California.
 Summary of the Meeting: Will Earhart, Director of Music, Pittsburgh, Pa.
- 12:00 **Luncheon Meeting: In-and-About Clubs**, and all affiliated state, district and national organizations. Host: In-and-About St. Louis School Music Club, Jessie Mangrum, President. (Jefferson Hotel, Gold Room.)

Tuesday Afternoon—March 29

- 1:00 Visit the Exhibits.
- 3:00 **Concert by the pupils of the St. Louis Colored Schools**.
- 3:00 **Music Education Broadcasts Section**. Peter W. Dykema, Teachers College, Columbia University, Chairman (DeSoto Hotel, Ballroom).
 Address: "How to Use the Music and American Youth Broadcasts—Why and How the Conference Arranges These Broadcasts", Peter W. Dykema.
 Address: "What the Broadcasting Company Can and Cannot Do", Ernest LaPrade, Music Research Division, National Broadcasting Company, New York City.
 Address: "Selecting Organizations for Broadcasting", Leslie P. Clausen, Los Angeles Junior College.
 Address: "Utilizing Preparation for a Broadcast as an Educational Force in the School System", Will Earhart, Director of Music, Pittsburgh, Pa.
 Address: "Utilizing the Giving of a Broadcast as a Community Asset", Mabelle Glenn, Director of Music, Kansas City, Mo.
 General Discussion.
- 3:00 **Catholic Music Section** (Opera House). The Catholic Elementary and Secondary Schools of Saint Louis present a Cycle in Song and Tableau, descriptive of Sacred Music, with the Nativity of Christ as Theme—under the patronage of His Excellency, The Most Rev. John Joseph Glennon, S.T.D., Archbishop of Saint Louis. Chairman: The Reverend Sylvester I. Tucker. Director: Dom Ermin Vitry, O.S.B., Mus.D. Assistant Directors: Sister Rose Margaret, C.S.J., Supervisor of Music in Elementary Schools; Sister M. Augustine, S.S.N.D., Community Supervisor of Music. Accompanists: Miss Lee Maguire, Miss Betty Stur-rack, Miss Catharine Gunn.



MABELLE GLENN
Executive Chairman
National School Vocal Assn.



ADAM P. LESINSKY
President
National School Orch. Assn.



FOWLER SMITH
Managing Chairman
Nat. School Choral Comp.-Fest.



HENRY SOPKIN
Organizing Chairman
Nat. High and Junior Orchs.
Conductor of Junior Orch.

Tuesday Afternoon—Continued

3:00 **Teacher Education Section.** Joseph A. Leeder, Ohio State University, Chairman (Hotel Statler Ballroom). Music: Kansas State Teachers College Choir, Orville Borchers, Director.

In Memoriam to Alice Bivins: Helen Hosmer, Director of Music, Crane Department of Music, Potsdam Normal School.

Paper: "Social Service Implications of School Music Teaching", Anne Pierce, Iowa State University (North Central Conference).

Paper: "Selective Admission to Music Education in Teacher Training Institutions", Frances Dickey, University of Washington. Presented by Hartley D. Snyder, Eastern College of Education, Ellensburg, Washington (Northwest Conference).

Paper: "Orientation Courses in Music Education", Catharine E. Strouse, Emporia (Kan.) State Teachers College, Emporia (Southwestern Conference).

Paper: "Curricula In Higher Degrees", Helen Hosmer (Eastern Conference).

Paper: (Topic to be announced), Jennie Belle Smith, University of Georgia, Athens (Southern Conference).

Paper: "Training of the General Class Room Teachers in Music Education", Adolph Otterstein, San Jose State College, San Jose, Calif. (California-Western Conference).

3:00 **College and University Bands Section.** William D. Revelli, University of Michigan, Chairman (Hotel Jefferson, Private Dining Room No. 9).

Address: "Relation of the College Band to the Music Education Department", George Wilson, Director of Bands, Kansas State Teachers College, Emporia.

Address: "Means of Securing Support and Finance for College Bands", Gerald Prescott, Director University of Minnesota Band.

Address: "Organization and Development of Ensembles in the College Curriculum", George Waln, Oberlin Conservatory of Music, Oberlin, Ohio.

Address: "Organization and Administration of the Small College Band", Russell Harvey, Director of Illinois Wesleyan College Band, Bloomington.

Address: "Scholastic Credit for College Bandmen", Walter C. Welke, Director of University of Washington Band.

Address: "Summarized Report of Survey of 120 College and University Bands of the United States", Walter Deurkson, University of Wichita, Wichita, Kan.

Round-Table Discussion: "College Band Problems", Harold Bachman, University of Chicago, Chairman.

4:30 **Vocal Clinic.** Auspices National School Vocal Association (Tuttle Memorial Auditorium). Walter H. Butterfield, Director of Music, Providence, R. I., Presiding.

Demonstrations—Class Voice Instruction: Anne E. Pierce, University of Iowa; Harold H. Tallman, Wayne University, Detroit, Mich.

4:30 **Joint Instrumental Clinic.** Auspices National School Band Association and National School Orchestra Association (Hotel Jefferson, Crystal Room). Chairman: Adam P. Lesinsky, Whiting, Indiana, President National School Orchestra Association.

Demonstration of Visual Pitch Measurement—"Seeing Sound", Otto J. Kraushaar, Elkhart, Ind. Demonstration of an instrument which shows visually and indicates to a hundredth of a semitone whether any tone or any multiple number of tones is in tune, sharp, or flat.

Tuesday Evening—March 29

6:30 **Centennial Banquet.** For all members of the M.E.N.C. and associated organizations. George H. Gartlan, Director of Music, New York City, Toastmaster (Hotel Jefferson, Gold Room).

"In Retrospect", Edward B. Birge, Indiana University, Bloomington, Ind.

Address by radio from Washington, D. C., by United States Commissioner of Education, John W. Studebaker.

Address: Frances Elliott Clark, Camden, N. J. Music.

9:30 **Lobby Sing** (Hotel Jefferson).



A. R. McALLISTER
President
National School Band Assn.



NOBLE CAIN
Conductor
National H. S. Festival Chorus



G. W. PATRICK
Organizing Chairman
National High School Band



JAMES P. ROBERTSON
President
Missouri Music Ed. Assn.

Tuesday Evening—Continued

- 10:30 **Cotillion.** Auspices of the Music Education Exhibitors Association. Complimentary to all members of the Conference and associated organizations (Hotel Jefferson, Gold Room).

Wednesday Morning—March 30

- 7:30 **Breakfast:** Teachers College, Columbia University, Peter W. Dykema in Charge (Hotel Jefferson, Private Dining Room No. 1); Minnesota Breakfast, Mathilda A. Heck, St. Paul, Minn., Chairman (Hotel Jefferson, Private Dining Room No. 4); Oxford Piano Teachers (Hotel Jefferson, Private Dining Room No. 6).
- 8:30 **Joint Instrumental Clinic** (Jefferson Hotel, Gold Room). Auspices National School Band Association, National School Orchestra Association. Ward Brandstetter, Palestine, Tex., Chairman. Topic: "Melody Instruments in Music Education."
- 8:30 **Vocal Clinic** (Jefferson Hotel, Crystal Room). Conducted by M.E.N.C. Senior High School Vocal Committee, Frank C. Biddle, Director of Music, Cincinnati, Ohio, Chairman.
Address: "Sight Singing as a Part of the Regular Classroom Work", Jacob A. Evanson, Supervisor of Vocal Music, Pittsburgh, Pa.
Music: Senior High School A Cappella Choir, Decatur, Ill., Adelaide Pease, Director.
Address: "Voice Problems in the Senior High School Chorus", Max T. Krone, Northwestern University.
- 9:45 **Second General Session.** Auspices of M.E.N.C. Committee on Music in Social Life, Osbourne McConathy, Glen Ridge, N. J., Chairman. (Opera House.)
Music: Springfield (Mo.) Civic Symphony Orchestra, James P. Robertson, Conductor.
Address: Objectives of Committee on Music in Social Life, Joseph E. Maddy, Ann Arbor, Mich.
Address: Report of Committee on Music in Social Life, Osbourne McConathy, Glen Ridge, N. J.
Music: Milwaukee A Cappella Choristers, Ellen M. Sargeant, Conductor.
Community Music Activities: Siebolt H. Frieswyk, Harry Glore, Mrs. Vincent Hilles Ober, Charles H. Miller, Edwin M. Steckel, W. W. Norton.
- 11:30 **Biennial Business Meeting of the M.E.N.C.** Election of Officers. Invitations for the 1940 convention.
- 12:00 **Sectional Conference Luncheons:** California-Western and Northwest Conferences (Hotel Jefferson, Private Dining Room No. 9).
Eastern Conference (Hotel Jefferson, Crystal Room).
North Central Conference (Statler Hotel, Ballroom).
Southern Conference (Statler Hotel, Assembly Room No. 1).
Southwestern Conference (Statler Hotel, Adams Room).

Wednesday Afternoon—March 30

- 1:00 **National High School Choral Competition-Festival.** Auspices of National School Vocal Association. First auditions (Hotel Jefferson, Gold Room). Fowler Smith, Director of Music, Detroit, Mich., Chairman. Adjudicators: Max T. Krone, Charles M. Dennis, Walter H. Butterfield.
- 1:00 **Senior High School Solo Singing Competitions.** Auspices of the National School Vocal Association (Christ Church Cathedral). Richard W. Grant, State College, Pa., Chairman.
- 3:00 **Division Meeting: Senior High School Music.** Herman F. Smith, Director of Music, Milwaukee, Wis., Chairman. (Opera House.)
Music: String Ensemble from Lane Technical High School, Chicago.
Address: "Some Requirements of the Secondary School Curriculum", Dr. H. B. Bruner, Teachers College, Columbia University.
Address: "Music and the Core Curriculum", Louis W. Curtis, Director of Music, Los Angeles Public Schools.
Music: A Cappella Choir, Central High School, Omaha, Carol M. Pitts, Director.
Address: "Music and the Changing Curriculum in the Secondary Schools", Helen Howe, Director of Music, Chicago Public Schools, Chairman, Committee on Senior High School Music General.

Wednesday Afternoon—Continued

- 3:00 **Music Education by Radio Section.** Glenn Gildersleeve, State Director of Music, Dover, Del., Chairman. (Statler Hotel, Adams Room.)
Speakers: Edgar B. Gordon, University of Wisconsin; Myrtle Head, Supervisor of Music Education by Radio, Cleveland, Ohio; Marguerite V. Hood, Director of University of Montana's Radio Music Project; Helen E. Martin, Director of Delaware Survey Out-of-School Listening; Alton O'Steen, Research Associate, Bureau of Educational Research, Ohio State University, Columbus; and the Sectional Chairmen: George Lindsay (Eastern Conf.), Leslie P. Clausen (California-Western), Bessie Stanchfield (North Central), Marguerite V. Hood (Northwest), Grace Van Dyke More (Southern), George Oscar Bowen (Southwestern), Alice Keith (Research Council).
Theme: "What are Children Learning Musically from the Radio? (a) In the Classroom, (b) Outside the Classroom, (c) Changes needed."
- 3:00 **Elementary School Vocal Section.** Gertrude Fleming, Supervising Instructor of Music, Elementary Schools, Detroit, Mich., Chairman. (Hotel Statler, Ballroom.)
Address: "The Enrichment of Elementary Music Through Integration", James L. Mursell, Columbia University, New York City.
Demonstration: "Rhythmic Fundamentals in Movement", Ruth L. Murray, Ass't. Professor of Health and Physical Education, Wayne University, Detroit. (With children from Community School, St. Louis.)
Demonstration: "A Rhythmic Approach to Sight Singing", Mabelle Glenn. With class from Webster Groves, Mo., intermediate grades, Esther Replogle, Supervisor.
Demonstration: Correlation with Art and Social Studies demonstrated through living pictures and folk dances, Elementary Choir with pupils from Clayton, Mo., schools, Georgia Walker, Supervisor. Assisted by the faculty of the Glenridge School, Clayton; Martha White, Director, Georgia Walker, Accompanist. Discussion.
- 3:00 **Piano Classes Section.** Lois C. Rodgers, Hamtramck, Mich., Chairman. (Hotel Jefferson, Private Dining Room No. 1.)
Round-Table Discussion: Speakers—Julia Broughton, New York University; Hilda Holt, New York City; Harriette Kisch, Evanston, Ill.; Gladys Easter, Chicago; Mira E. Booth, Washington State Normal School, Bellingham; Helen Hannen, Cleveland, Ohio; Mrs. Marjorie Gallagher Kenney, Chicago; Mrs. Gladys Hertel Roupas, Chicago; Lewis Stookey, Mobile, Ala., Chairman.
- 3:00 **College and University Choirs Section.** Ernest G. Hesser, Professor of Music, New York University, Chairman. (Hotel De Soto, Ballroom.)
Panel Discussion: "A Study of Present Practices and Trends in the Organization, Administration and Conducting of College and University Choirs."
Music.
- 4:30 **Joint Band and Orchestra Clinic.** Auspices National School Band and Orchestra Associations (Auditorium, Assembly Room No. 2). Chairman: G. N. Hufford, Superintendent of Joliet Public Schools.
Joliet Elementary School Band, Forrest McAllister, Conductor.
- 4:30 **Vocal Clinic.** Auspices National School Vocal Association, Herbert T. Norris, Washington State College, Pullman, Presiding. (Tuttle Memorial Auditorium.)
Demonstration: Decatur (Ill.) Junior High School Boys Chorus, Morris Noland, Director.
Demonstration: Chicago All-City A Cappella Choir, David Nyvall, Director.
- 5:00 Cincinnati Conservatory of Music Tea (Hotel Jefferson, Private Dining Room No. 7).

Wednesday Evening—March 30

- 6:00 **Dinners:** Music Education Exhibitors Association (Statler Hotel, Adams Room). American Institute of Normal Methods (Hotel Jefferson, Private Dining Room No. 9).



NIKOLAI SOKOLOFF
Director, Fed. Music Project
Speaker



JOHN G. PAINE
General Manager, A.S.C.A.P.
Speaker



GLENN CLIFFE BAINUM
Assistant Conductor
National High School Band



ARTHUR A. HAUSER
Chairman
Exhibitors Cotillion

Wednesday Evening—Continued

- 8:30 **National High School Band.** Concert with which will be incorporated a band festival and marching demonstration. Auspices of the National School Band Association, with the cooperation of the Band Division of the Missouri Music Educators Association. (Auditorium, Convention Hall.)
Conductors: A. A. Harding, Charles O'Neill, Harold Bachman, Glenn Cliffe Bainum, A. R. McAllister. Organizing Chairman of N. H. S. Band: G. W. Patrick; assistant, Franklin C. Krieder.
Bands participating in the festival: Collinsville (Illinois) High School, Joliet (Illinois) Elementary School; high school bands from St. Charles, Normandy, University City, Clayton, Webster Groves and St. Louis, Missouri. Marching demonstration by Wentworth Military Academy Band.
- 10:30 **Lobby Sing** (Hotel Jefferson).



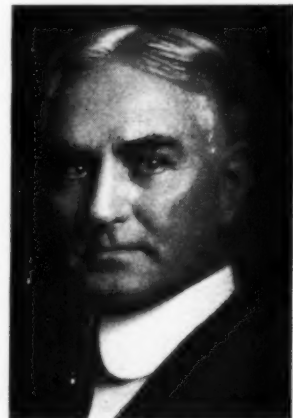
WILLARD E. GIVENS
Executive Secretary N.E.A.
Speaker

Thursday Morning—March 31

- 7:30 **Breakfasts:** Phi Beta (Hotel Jefferson, Private Dining Room No. 4); Phi Sigma Mu (Hotel Jefferson, Private Dining Room No. 7).
- 8:30 Visit the Exhibits.
- 8:30 **National School Choral Competition-Festival Auditions** (Hotel Jefferson, Gold Room).
- 8:30 **Joint Instrumental Clinic** (Tuttle Memorial). Auspices of the National School Band and Orchestra Associations. Brass Ensemble Clinic. Demonstration of brass trios and quartets by members of the Proviso Township (Illinois) High School Band, J. I. Tallmadge, Director.
- 8:30 **Vocal Clinic.** Auspices National School Vocal Association. Grace V. Wilson, Director of Music, Wichita, Kan., Presiding. (Place to be announced.)
Demonstration: "Recording As an Aid In Teaching Music", with Central High School (Omaha, Neb.) A Cappella Choir, Carol M. Pitts, Director.
- 10:00 **Third General Session,** Ada Bicking, Arthur Jordan Conservatory of Music, Indianapolis, Ind., Presiding (Opera House).
Music: Maywood (Ill.) Elementary School Orchestra, Sam Barbakoff, Conductor.
Address: John G. Paine, American Society of Composers, Authors and Publishers.
Address: Howard Hanson, Director, Eastman School of Music, Rochester, N. Y.
Music: Joliet (Ill.) Elementary School Band, Forrest McAllister, Conductor.
- 12:15 **Luncheons:** Eastman School of Music (DeSoto Hotel, Parlor D). Murray State Teachers College (Hotel Jefferson, Private Dining Room No. 4). National Music Camp (Statler Hotel, Parlor A). Northwestern University (Hotel Jefferson, Private Dining Room No. 1).



EDWIN FRANKO GOLDMAN
Guest of Honor
St. Louis Centennial Pageant



PHILANDER P. CLAXTON
Former Commissioner of Ed.
Speaker

Thursday Afternoon—March 31

- 1:00 Visit the Exhibits.
- 1:30 **Choral Festival Auditions** (Hotel Jefferson, Gold Room).
- 2:00 **Missouri Rural School Music Festival** (Auditorium, Convention Hall). Presiding: Edith M. Keller, State Supervisor of Music, Columbus, Ohio. Chairman M.E.N.C. Committee on Music in Rural Schools. Festival sponsored by the Missouri State Department of Education, with the cooperation of the Missouri Music Educators Association, under direction of Dean Douglass, State Supervisor of Music.
Music: Missouri All-State Chorus, Jefferson County Rhythm Band, Stoddard County Special Choir with Guitar Accompaniment, Laclede County Weir School Harmonica Band, Trombone-Trumpet Duet, Greene County Rural School Orchestra.
Address: "A State Program of Music Education", Lloyd W. King, State Superintendent of Schools, Jefferson City, Mo.
Address: "Curricularizing Music", L. A. Woods, State Superintendent of Schools, Austin, Texas.
- 4:30 **Orchestra Clinic.** Auspices National School Orchestra Association. Louis G. Wersen, Tacoma, Wash., Chairman. (Auditorium, Assembly Room No. 2.)
"Development of the Strings in the Elementary School Orchestra". Demonstration with the Maywood Elementary School Orchestra, Sam Barbakoff, Director.



JOSEPH A. FISCHER
President
Music Ed. Exhibitors Assn.

Thursday Afternoon—Continued

- 4:30 **Band Clinic** (Tuttle Memorial). Auspices of the National School Band Association. Demonstration of brass trios and quartets by members of the Proviso Township High School Band, J. I. Tallmadge, Director.
- 4:30 **Vocal Clinic**. Auspices National School Vocal Association, Louis Woodson Curtis, Director of Music, Los Angeles, Presiding (DeSoto Hotel, Ballroom).
 Demonstration: "Group Voice Teaching", Bernard U. Taylor, Juilliard School of Music, with pupils from Kansas City, Mo., schools.
 Demonstration: "Small Vocal Ensembles", Carol Pitts, with members of Central High School Choir of Omaha.
- 4:30 Sigma Alpha Iota Initiation (Hotel Jefferson, Private Dining Room No. 8).
- 4:30 Visit the Exhibits.

Thursday Evening—March 31

- 6:30 **Dinners**: Mu Phi (Statler Hotel, Assembly Room No. 2). Sigma Alpha Iota (Hotel Jefferson, Private Dining Room No. 9).
- 3:30 **National High School Orchestra Concert**. Auspices National School Orchestra Association, assisted by a festival chorus composed of college choirs from various parts of the United States (Opera House). Conductor: Vladimir Bakaleinikoff. Organizing chairman of N.H.S. Orchestra: Henry Sopkin.
 Participating Choirs: Kansas State Teachers College A Cappella Choir (Emporia); Texas College of Arts and Industries Choir, Kingsville; Newcomb College-Tulane University A Cappella Choir, New Orleans; Southwestern College Choir, Winfield, Kan. Organizing chairman of choir festival: Maynard Klein, Newcomb College, New Orleans.
- 10:30 **Lobby Sing** (Hotel Jefferson).

Friday Morning—April 1

- 8:30 **Band and Orchestra Clinic** (Auditorium, Assembly Room 2). Auspices National School Band and Orchestra Associations.
 Demonstration: "Recording as a Teaching Device", H. E. Nutt, Vandercook School, Chicago.
 Discussion: "Student Conducting", led by Mr. Nutt.
- 8:30 **Vocal Clinic**. Auspices National School Vocal Association. (Hotel Jefferson, Gold Room.) Presiding: Harper C. Maybee, Western State Teachers College, Kalamazoo, Mich.
 Demonstrations: "Group Voice Instruction", Carol Pitts, Omaha, Neb., and William Breach, Director of Music, Buffalo Public Schools.
- 10:00 **National Elementary School Orchestra Concert** (Opera House). Auspices National School Orchestra Association. Henry Sopkin, Chicago, Organizing Chairman and Conductor.
- 10:45 **Fifth General Session**. John W. Beattie, Northwestern University, Presiding (Opera House).
 Address: "The Music Educator and the N.E.A.", Willard E. Givens, Executive Secretary, National Education Association, Washington, D. C.
 Address: "The Federal Music Project's Contribution to American Music", Nikolai Sokoloff, Director, Federal Music Project, New York City.
 Music: Central High School (Detroit, Mich.) Vocal and Instrumental Ensemble, H. W. Seitz, Conductor.
- 12:15 **Luncheon**—National School Band, Orchestra and Vocal Associations' Boards of Control (Hotel Jefferson, Private Dining Room No. 4).

Friday Afternoon—April 1

- 1:00 Visit the Exhibits.
- 3:00 **Division Meeting**: Music in Higher Education, Paul J. Weaver, Cornell University, Ithaca, N. Y., Chairman (Hotel Jefferson, Crystal Room).
- 3:00 **Junior and Senior High School Orchestra Section**. Henry Sopkin, Director of Orchestra, Lake View High School, Chicago, Chairman. (Auditorium, Assembly Room No. 2.)
 Music: String Ensemble, Lane Technical High School, Chicago.

March, Nineteen Thirty-eight

Friday Afternoon—Continued

- 3:00 **Music Appreciation Section**. Russell V. Morgan, Director of Music, Cleveland, Ohio, Chairman, (De Soto Hotel, Ballroom.)
 Address: "The Integration of all Music Courses as Music Appreciation", Russell V. Morgan.
 Address: "Growth in Music Appreciation", W. Otto Miessner, Chairman of Department of Music, University of Kansas, Lawrence.
 Address: "Music Appreciation in General Music Classes and for Special Groups", Lillian L. Baldwin, Supervisor of Music Appreciation, Cleveland, Ohio.
 Address: "The Growth of Appreciation Through the Singing of Songs", Charles M. Dennis, Director of Music, San Francisco.
 Address: "The Growth of Appreciation Through Instrumental Performance", Francis Findlay, New England Conservatory of Music, Boston.
 Discussion.
- 3:00 **Junior High School Vocal Music Section**. Ralph W. Wright, Director of Music, Indianapolis, Ind., Chairman. (Statler Hotel, Ballroom.)
- 3:00 **Coördination and Integration Section**. Lilla Belle Pitts, Elizabeth, N. J., Chairman. (Hotel Jefferson, Gold Room.)
 Address: "A Music Director's Story of Planning and Executing an Integrating Program of Music", Lenel Shuck, Director of Music, Fresno, Calif.
 Address: "The Case History of Integrating Music into a Unit in a Primary Grade", Cleve J. Carson, P. K. Yonge Laboratory School, Gainesville, Fla.
 Exhibit: Integrated Units in the Elementary School. An exhibit of pupils' work and explanatory talk by Mrs. Louise Humphreys, Supervisor of Music, Passaic, N. J.
 Address: "The Place of Music in the Integration Program", Chester A. Duncan, Director of Music, Vancouver, Wash.
- 3:00 **Rural School Music Section**. Edith M. Keller, Ohio State Supervisor of Music, Chairman. (De Soto Hotel, 16th Floor.)
 Demonstration—"Music in the Ungraded School", Marguerite V. Hood, University of Montana, Missoula.
 Address: "Music Education in Rural Schools", Harriet Hester, Winnebago County Supervisor, Rockford, Ill.
 Address: "The Louisiana Plan for Rural Schools", Samuel T. Burns, State Supervisor of Music, Baton Rouge, La.
- 4:30 **Vocal Clinic**. Auspices National School Vocal Association. Presiding: Alfred Spouse, Chairman M.E.N.C. Committee on Voice Class Instruction. (Statler Hotel, Ballroom.)
 Address: "Voice Training in Public Schools: Education or Exhibition?" John C. Wilcox, Chicago.
 Symposium: Questions from the floor will be answered by: Bernard U. Taylor, New York City; William Breach, Buffalo, N. Y.; Alfred Spouse; Anne E. Pierce, Iowa City, Ia.; Carol M. Pitts, Omaha, Neb.; Harold Tallman, Detroit, Mich.

Friday Evening—April 1

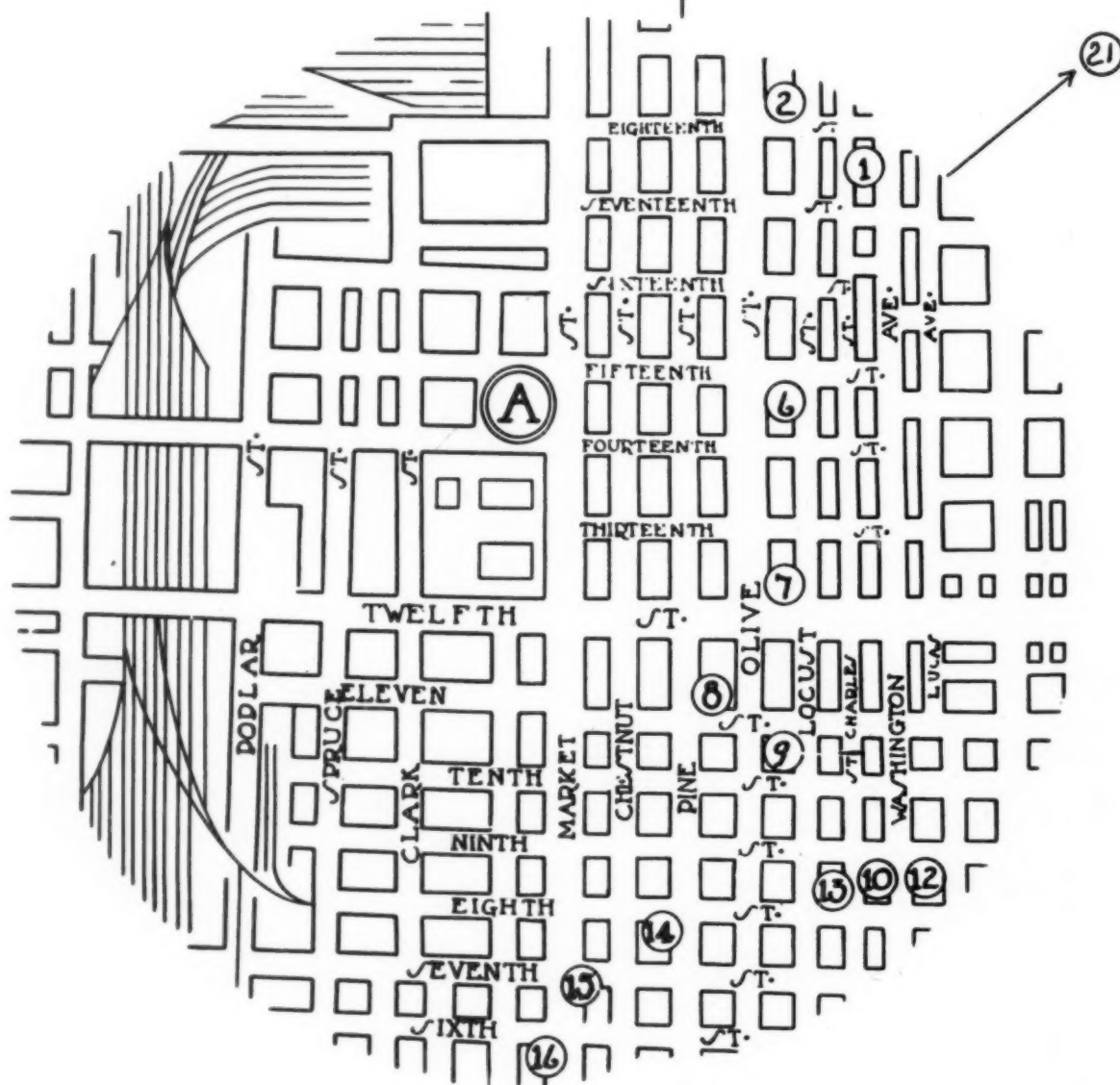
- 8:30 **National High School Choral Festival**. Directing Chairman: Fowler Smith, Director of Music, Detroit. Festival Chorus of 1,500 singers, with the National High School Orchestra and the National High School Band. Auspices of the National School Vocal Association with the cooperation of the National School Band and Orchestra Associations. Conductors—National High School Chorus, Noble Cain; National High School Orchestra, Howard Hanson; National High School Band, A. A. Harding. (Auditorium, Convention Hall.)
 A Cappella choirs taking part in the National High School Choral Festival will represent the following high schools: Senior High, Wichita Falls, Tex.; Jamestown, N. Y.; West High, Aurora, Ill.; Central High, Detroit, Mich.; Lorain, Ohio; Eastern High, Lansing, Mich.; Technical High, Memphis, Tenn.; Central High, Akron, Ohio; Knoxville, Tenn.; Washington High, Massillon, Ohio; Ogden, Utah; Durant, Okla.; Central High, Omaha, Neb.; Hirsch High, Chicago; Schurz High, Chicago; California, Mo.; Caruthersville, Mo.; Shenandoah, Ia.; West High, Minneapolis, Minn.; Lincoln High, Tacoma, Wash.; Westport High, Kansas City, Mo.; Senior High, Little Rock, Ark.; Normandy, Mo.; Glenbard High, Glen Ellyn, Ill.; Beaver High, Bluefield, W. Va.; Decatur, Ill.; Central High, Evansville, Ind.; Northside High, Fort Wayne, Ind.
- 10:30 **Lobby Sing** (Hotel Jefferson).

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St. Louis Hotels

The list below gives the total number of rooms in each hotel, prices for which range up from the minimum single and double rates indicated. Numerals in circles on the map show location of hotels in relation to the Municipal Auditorium (A) and the headquarters hotel (Jefferson—No. 7).

Music Educators
National Conference
St. Louis, March 27-April 1



HOTEL RATES IN ST. LOUIS

Key	Single	Double
(15) American, 6 N. 7th St. (275).....	\$1.50	\$2.50
(5) Chase, Lindell & Kingshighway (500).....	3.00	4.50
(2) Claridge, 18th & Locust (350).....	2.00	3.00
(4) Congress, 275 N. Union Blvd. (126, apts. 28).....	2.50	5.00
(19) Coronado, Lindell & Spring (700).....	2.00	4.00
(9) DeSoto, 11th & Locust (300).....	2.00	3.00
(21) Fairgrounds, 3644 Natural Bridge (250).....	2.00	3.00
(18) Forest Park, 4910 West Pine Blvd. (400).....	3.00	5.00
(3) Gatesworth, 245 Union Blvd. (380).....	3.00	4.00
(7) Jefferson, 12th & Locust (800).....	3.00	4.50
(17) Kings-Way, Kingshighway & W. Pine (270).....	2.00	3.00

Key	Single	Double
(12) Lennox, 9th & Washington (350).....	\$3.00	\$4.50
(8) Majestic, 200 N. 11th (200).....	1.75	2.75
(14) Mark Twain, 8th & Pine Sts. (264).....	2.50	3.50
(1) Marquette, 18th & Washington (350).....	2.00	3.00
(13) Mayfair, 8th & St. Charles (400).....	3.00	4.00
(20) Melbourne, Grand & Lindell (400).....	2.50	4.00
(11) Park Plaza, 220 N. Kingshighway (50).....	3.50	5.00
(22) Roosevelt, Delmar & Euclid (250).....	2.00	3.00
(10) Statler, 9th & Washington (650).....	2.50	4.50
(6) Warwick, 15th & Locust (200).....	2.00	3.00
(16) York, 8 S. 6th St. (200).....	1.50	2.50

EXHIBITORS' COLUMNS

Officers
Joseph A. Fischer, Pres.
Arthur A. Hauser, Vice-Pres.
Ennis D. Davis, Secy-Treas.
Members of Executive Board
Earl Hadley
Nelson M. Jansky
Robert Schmitt
Karl B. Shinkman

Conference Week Is "Spruce-Up" Week

THERE are three points of especial significance about the exhibits at the St. Louis Conference: (1) A new high mark in music exhibiting. (2) A fine example of friendly coöperation. (3) The Exhibitors cotillion with a special "surprise" feature.

First of all, exhibit plans and reservations disclosed to date indicate that we will have on hand one of the largest lists of exhibitors ever to attend any meeting. Of course, we cannot hope to meet the record of the National Conference in New York two years ago, for New York is a pretty big city; but we will have one of the most representative meetings in our entire history. Furthermore, an advance glimpse of what some of our members are planning by way of displays shows that exhibits this year will reach an exceptionally high plane.

And this brings up an interesting subject.

Out of curiosity, one of your M.E.E.A. board members has been crashing the gates of various conventions to see how the butchers, the bakers, the hardware merchants, the boxmakers, the advertising clubs, and vacuum cleaner people take care of their exhibits. The thought was that maybe we could learn something, especially from the advertising clubs and other high-powered publicity groups.

Reactions and comparison were exceedingly pleasant.

Choose any field that you like; you will not find any appreciably better displays than those of our own little Music Education Exhibitors Association—better, that is from either the educational angle or the professional advertising man's point of view.

While on his way home from the Pacific Coast conferences your humble correspondent had an opportunity to take in the display of medical equipment held in connection with a physicians' convention. What a chamber of horrors that was! Probably the doctors could stand it, but most of us ordinary mortals could not. Then just a little while ago, your correspondent surveyed a hardware dealers' exhibit at one of the hotels where the Conference will probably meet next year. He also made the rounds of a general teachers' convention where educational materials of all kinds were on display. Suffice it to say that the hardware people could learn a trick or two about exhibiting from our band manufacturers; while the music displays at the educational meeting were all among the most attractive in the entire exhibit.

Yes, indeed, we take off our hats to nobody!

It takes a bird's-eye view such as this to obtain an accurate estimate of any activity with which one is closely connected. Usually we are too close to the trees to see the woods. Not

always, of course, are our discoveries so generally flattering; and we learn by observing.

But the real success which we have had probably is based upon three factors: (1) The structure of our organization is like that of the Conference; the national meetings bring national prestige while the sectional meetings build local strength. (2) We endeavor to base all of our activities upon a spirit of friendly coöperation. (3) Most important of all, our success is built upon the individual skill, energy, and good will of each of our members—and, folks, that means you and you and you!

Nevertheless, we anticipate future improvements. We must go forward or we shall go backward. For this reason a suggestion was made at a recent meeting of the M.E.E.A. board of control that means be found to give some form of recognition to firms which make a special effort to bring outstandingly attractive and appropriate displays. Such an arrangement, of course, could not go into effect until the 1939 sectional conventions, at the earliest. Probably some such recognition would take the form of a trophy or badge of merit, with a disinterested advertising man of wide reputation as judge. The regulations would discourage the awards based merely upon expensiveness, but would encourage recognition of neatness, attractiveness, artistic planning and, above all, appropriateness of displays.

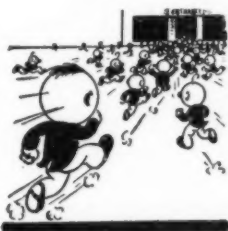
At any rate, here is an idea. It might well be a matter for discussion at the St. Louis meeting.

The value of attractive exhibits is readily apparent.

First, they bring favorable attention to your products, which is the first requisite of all advertising; and they will increase sales.

Second, and probably most important of all, they fit in with the high educational purpose of the Conference as a whole. Probably in no other way can music educators so conveniently discover what is the latest and best material for their work. Thousands of dollars' worth of instruments, publications, costumes, and musical equipment of all kinds are brought together in one place for firsthand inspection—the best, indeed, that is being offered anywhere in the world today. Papers have been read at the Conferences showing the amount and variety of material offered. In addition, the special display of old instruments and historically important manuscripts presented by the Exhibitors Association as a coöperative effort at the New York meeting was but one example of what our group can contribute toward the educational significance of a convention.

And now what about the lighter side of things at St. Louis? Well, we are going to have our traditional Exhibitors cotillion in honor of National and Sectional officers and Conference members. But this year there will be a special "surprise" feature. Will it be a new kind of grand march, a big "big apple," or entertainment by distinguished artists? A few rumors have drifted out from committee meetings, but no one really knows.



Conference Bound



"Spruce Up"



Pardonable Pride



Exhibitors Cotillion

THE EXHIBITORS AT ST. LOUIS

American Book Co.
Augsburg Publishing Co.
C. C. Birchard & Co.
Boosey Hawkes Belwin, Inc.
Boston Music Co.
Buescher Band Instr. Co.
California Music Colony
Chicago Musical College
Clark-Brewer Teachers Agency
M. M. Cole Publ. Co.
C. G. Conn, Ltd.
The Craddock Uniforms
Creative Educational Society
DeMoulin Brothers & Co.
Educational Music Bureau, Inc.

Electro-Acoustic Products Co.
Elkan-Vogel Co., Inc.
Fillmore Music House
Carl Fischer, Inc.
J. Fischer & Bro.
H. T. FitzSimons Co.
Harold Flammer, Inc.
Sam Fox Publishing Co.
Galaxy Music Corp.
Gamble Hinged Music Co.
General Recording Co.
Ginn & Co.
Gravois Music Shop
Fred Gretsch Mfg. Co.
Hall & McCreary Co.
Hinds, Hayden & Eldredge.
The Raymond A. Hoffman Co.
M. Hohner, Inc.



Jenkins Music Co.
Junior Programs, Inc.
Neil A. Kjos Music Co.
Lorenz Publishing Co.
Ludwig Music House, Inc.
Lyons Band Instrument Co.
Lyon & Healy, Inc.
Miessner Music Co.
E. R. Moore Co.
Mu Phi Epsilon Sorority
Musical America
Music News

*Music Publishers Holding Corp.
Music Service
Music Teachers Placement Service
National Broadcasting Co.
National Music Camp
Payson Mfg. Co.
Paul-Pioneer Music Corp.
Penzell Mueller & Co., Inc.
Phi Beta Fraternity
Theodore Presser Co.
RCA Manufacturing Co.
G. Ricordi & Co., Inc.
Rubank, Inc.
Saxette Co.
Scherl & Roth, Inc.
E. C. Schirmer Music Co.

G. Schirmer, Inc.
Paul A. Schmitt Music Co.
H. and A. Selmer, Inc.
Shattinger Piano & Music Co.
Silver Burdett Co.
Sims Visual Music Co.
Clayton F. Summy Co.
Uniforms by Ostwald, Inc.
Victor Publishing Co., Inc.
The H. N. White Co.
Willis Music Co.
The H. W. Wilson Co.
The B. F. Wood Music Co.
WPA Federal Music Project
The Rudolph Wurlitzer Co.
York Band Instrument Co.

* Donation—no exhibit.